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THE WORK OF BRUCE ROGERS

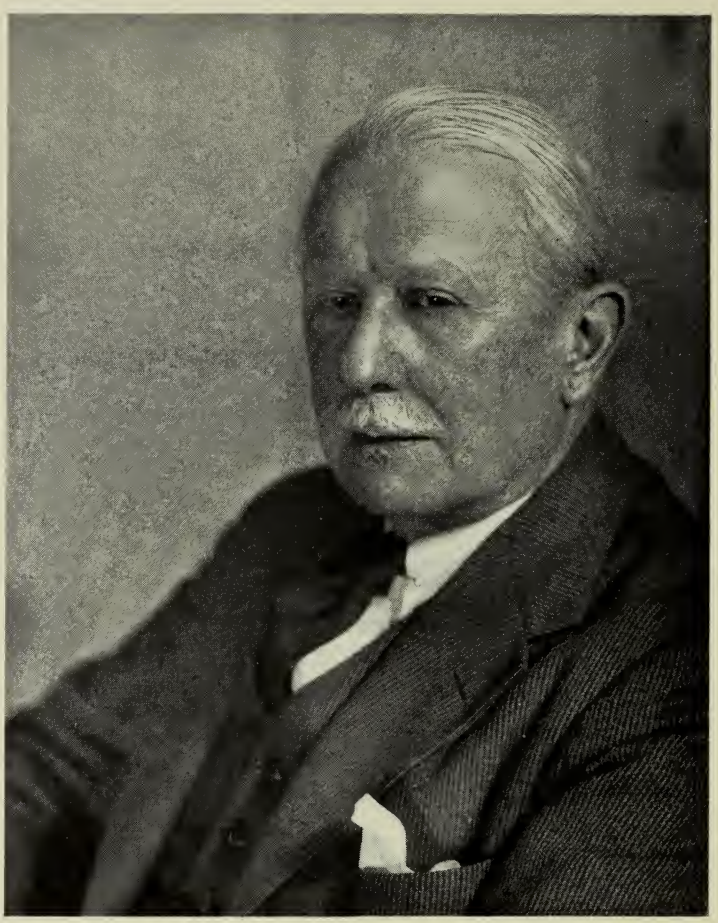

PHOTO BY WM. H. EULER

Bruce Rogers

THE WORK OF BRUCE ROGERS

JACK OF ALL TRADES : MASTER OF ONE

A CATALOGUE

OF AN EXHIBITION ARRANGED BY THE
AMERICAN INSTITUTE OF GRAPHIC ARTS
AND THE GROLIER CLUB OF NEW YORK
WITH AN INTRODUCTION BY D.B.UPDIKE
A LETTER FROM JOHN T. McCUTCHEON
AND AN ADDRESS BY MR. ROGERS

NEW YORK
OXFORD UNIVERSITY PRESS
1939

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PREFACE

THIS *catalogue was prepared to accompany an exhibition of The Work of Bruce Rogers, arranged by a joint committee of The American Institute of Graphic Arts and The Grolier Club—David Silve, Chairman, Frederick B. Adams, Jr., Melbert B. Cary, Jr., H.W. Kent, and Frederic Warde. It was shown at the house of The Grolier Club in New York, from November* 16, 1938, *to January* 8, 1939, *the two institutions seeking in this way to do honour to the Printer.*

The kindness and co-operation of all those who so generously lent material for the exhibition, whose names are given on another page, and of all who helped in the preparation of the exhibition and in the making of the catalogue are gratefully acknowledged. Special thanks are due to Miss Ruth Shepard Granniss, Librarian of The Grolier Club, for the arrangement of the exhibition.

The illustrations in the catalogue were assembled by David Silve and their production was contributed by engraver, printer, and paper-maker friends of Bruce Rogers, among them Melbert B. Cary, Jr., who gave the insert concerning 'On Dry-cow Fishing.'

Wherever possible the work of Bruce Rogers noted in

the catalogue has been arranged in chronological order. The catalogue has been prepared by Marie L. Richardson. However, the books of those presses at which Mr. Rogers worked for considerable time have been segregated under the names of the presses. Some material, such as bookplates, studies, designs for printed work, did not lend itself to this treatment and has therefore been put in alphabetical order. The sketches are roughly both geographically and chronologically arranged.

The word 'mark' has been inserted in the entry when a book carries one of Mr. Rogers' printer's marks either on the title-page or on the colophon page.

References have been given for those items appearing in previously published lists of Mr. Rogers' work. The abbreviations represent:

W: *Warde, Frederic.* BRUCE ROGERS, DESIGNER OF BOOKS. (*No.* 282 *in this catalogue.*) *The numbers refer to the items.*

H: *Haas, Irvin.* BRUCE ROGERS: A BIBLIOGRAPHY. (*No.* 392 *in this catalogue.*) *The numbers refer to the numbered items; the page numbers refer to pages on which there are certain unnumbered items.*

PACKET: THE BOOK COLLECTORS' PACKET, *September*, 1938. *Article by Irvin Haas on pages* 19 *and* 20, *with some numbered and some unnumbered items.*

H. WATSON KENT

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INTRODUCTORY NOTE

BY

DANIEL BERKELEY UPDIKE

In writing anything worth while about an exhibition of the work of the most distinguished American designer of books in our time, it is not for me to give a description of what has been so adequately described in many quarters, or to praise further what has already been discriminatingly praised both here and abroad. The task that I propose to myself is to consider—very briefly—what appear to me to be the reasons for this work being what it is, and how far it reflects the personality of the man who produced it.

One of the remarkable things about Mr. Rogers' work is that, without the preliminary trial-by-error which afflicts most would-be designers of fine books, his first book issued by the Riverside Press was the production of an accomplished master of his art. Thus one is unable to see retrogression or progression in the books shown in this exhibition, and although at first glance this seems a dubious compliment, on consideration it will be seen to be very high praise. Of course certain

books have properly and inevitably lent themselves to a kind of magnificence in typography and design that makes them automatically 'exhibition pieces.' But others, demanding more sober treatment, show no less success in arriving at what their designer intended them to be. In short, Rogers at the first step 'got into his stride' and there was no learning to walk by distressing tumbles. So without the intermediate stages that many of us have to travel, he arrived *per saltum* at the goal where most men would be content to finish. This ability may to some degree account for, if it does not explain, the fact that his earliest reactions were no less admirable than his latest, and this surprisingly sustained excellence is but one instance of his varied talents.

Again, certain circumstances, which in the case of ordinary men might be supposed to retard progress—early years passed far from the great centres of artistic cultivation, such as London, Paris, or Rome—were not liabilities but actually assets in his career. With mind and eye unusually sensitive to beauty, the impact of great examples of design in printing or in decoration came upon him with a fresh and vivifying shock that produced immediate fruition; and (if I am not mistaken) became a source of strength. Thus he sensed certain possibilities which the more sophisticated native of England, France, or Italy might have passed by.

Viewing these books from another angle, we also recognize an enormous versatility; and this versatility appears to make Rogers not so much at home in any one style, as in many a delightful if somewhat disconcertingly clever guest. That, too, to my mind, has its reason. Rogers has never been deeply attached, as many are, to particular localities. He has been eclectic in his mode of living, in the variety of places where he has lived, in the different friends that he has made, and in his varied business associations; and it would be hard to say whether the land or the sea claims his special affection. Just as one cannot feel that in these respects he has marked predilection, neither can one see marked predilection for any particular style in printing. He has worked in many styles and successfully in all, but it would not be easy to say which style he, at heart, preferred—to say, 'This *is* Rogers.' These books are all 'Rogers' and no one but he could make them; but which book he liked best—that is his secret—and if he liked one best today, tomorrow?—perhaps tomorrow he might like his model of a ship better and the ship would be as charming as the book! Thus the diversities of his work are somewhat a characterization of the man.

Rogers once said to me, 'I have no originality; I am only an imitator'—one of those exaggerations illustrating the French apothegm that we can say of ourselves

what we should not like others to say of us because we know where to put the accent. At the moment I replied, 'Nonsense,' and as a matter of fact, what he said was not true. Certain books assuredly demand a treatment that is imitative—but the originality in such work lay in his ability to see possibilities of adaptation to which others were blind. And some of his minor and more ephemeral work exhibits qualities of ingenuity and originality in the use of type and ornament that are unsurpassed.

It is here that he is truly American—for an American can always make one thing 'do' for another. An Englishman opens a bottle with a corkscrew, and without a corkscrew no respectable British bottle will allow itself to be opened. The more passionate Latin breaks the neck of the bottle, though he may die, perchance, from imbibing bits of glass with his wine. A Yankee will use pin, scissors, poker, pitchfork—'tis all one to him if the bottle gets uncorked!—he is not bound by convention, takes anything that comes to hand, and sees useful possibilities in the most unlikely quarters. In that, Rogers is a thoroughgoing Yankee, and has made gorgeous the poop of a model seventeenth century ship with bits of tawdry gilt comb bought at a ten-cent store.

Perhaps the only possible criticism of Rogers' printing was that made long ago by Mr. Alfred Pollard in his paper *Modern Fine Printing in England and*

Mr. Bruce Rogers. 'Can Mr. Rogers,' he asks, 'develop a style exclusively his own and can he (bibliographies and verse are a little anaemic) print a full-blooded modern book? . . . Hitherto, like all the other experimenters, we have always found him looking around for a hint. By this method he has achieved all but the very highest success. I am eager to see him aim at the very highest and produce an individual and characteristic book with no antiquarian flavour.' Since then Mr. Pollard's challenge has been ably met; but when he made this criticism he forgot the elusive personality of the man he was writing about. This extraordinary versatility made Pollard a bit uncomfortable; he wished to force Rogers into a pigeon-hole—then he could be classified and all would be neat and tidy. But if Rogers was to be thus classified, he would not be Rogers—nor the man in whose honour and for the pleasure of others this collection has been assembled, the most exquisitely sensitive designer of books that this country, or perhaps any country, possesses, whose praise of late is in all the churches and who has something more than that 'infinite capacity for taking pains' which—so inadequately—defines genius; that something far higher and finer, which partakes of genius itself.

The Merrymount Press, Boston
November, 1938

BRUCE ROGERS, THE MAN

BY

JOHN T. McCUTCHEON

It is a great honor to be chosen to speak about Bruce Rogers the man. I know there are many of you who could do it much more ably, but I'm sure no one could express his high regard with deeper sincerity than I.

My dread of speaking before an audience of this cultural importance is counterbalanced by a real desire to say to a friendly group what I have long known and keenly felt about Bruce Rogers. He has been one of my heroes of character and achievement.

We started to college the same year and a rather curious set of circumstances threw us unexpectedly into close companionship. For some reason I was delayed three weeks in entering college, and ever since that time I have been three weeks behind in algebra. This was unfortunate, for I had chosen the Mechanical Engineering course, which was bristling with a most malignant abundance of mathematics. After six months I was showing signs of distress. A friend asked what ailed me and I told him 'mathematics!'

He asked if I was adamant in my desire to be an engineer, and I said 'No, I'd prefer to graduate.' He then said, 'Why don't you switch to a course with less math?' I thereupon switched to the Industrial Art course, which was much more humane.

This detour enabled me to graduate, probably changing me from a bridge-builder to a cartoonist; but of great importance as I now see it, it gave me the privilege of knowing the man who is honored here tonight, the man whose works are treasured gems wherever beautiful books are known.

It was 'Bert Rogers' in those distant Indiana days. He and I were the only two boys in the Art School! The rest were all girls, Purdue being a co-educational college. But as I explained—that is not why *I*, at least took the course.

Thus began the pleasant relationship which gives me the authority to speak of Bruce Rogers on this occasion. If I had been good in mathematics, I surely would not have known him so well. I suppose I have known him for a longer time than anyone here. Also I speak with the authority of seniority, for I happen to be eight days older than our hero.

We both lived in LaFayette. We had to reach the University, three miles away, by eight o'clock, as I recall. This meant a long walk to the Wabash River, which we

crossed; then a march across a wind-swept half-mile of levee, a climb up Chauncey Hill, and then another mile to the Campus.

It was a Spartan price to pay for education, although I don't recall that we considered ourselves Spartans. It all seemed regular. Three miles in those days was vastly different from three miles today. We either walked or drove in a buggy, or else did part of the trip in a herdic, a kind of horse-drawn bus that held twelve or so shivering students pitting their bodily warmth against the wintry blasts that whistled through every crack in the vehicle.

The Art course was directed at first by a tall thin professor with a silky white beard, mild blue eyes, and a sedate frock coat. He looked rather like a modern rendering of one of the Early English Kings—say, Ethelred the Unready as portrayed by John Leech. The keystone of his teaching was the phrase 'Learning to draw is learning to see.' I'm sure we progressed because there was no other direction open to us. Later on, this professor was succeeded by a young New Yorker, Ernest Knaufft, who was more abreast of the facts of art. He had been Art Critic on the New York *Graphic* for nine years.

At that early date I do not recall having any serious intentions about art. I still thought of artists in terms of crayon portraits and precarious living. Perhaps, too, my

confidence of success was shaken by Bruce Rogers' early work. It was so immeasurably better than I could ever hope to do. For by this time, after only very brief observation, and with scanty conception of what is good in art, I knew instinctively that here was a youth with great talent, one who was likely to go far.

I remember him as a tall, fair-haired and blue-eyed youth. He was one you at once liked and respected. When our association had expanded from weeks into months, I became aware that beneath the quiet friendliness of this rather reserved boy's personality lay a firm foundation of character, unbending ideals, and a sure purpose to succeed in the thing he took so much to heart. I had a conviction he would never for any reason deviate from his chosen code of personal conduct. I knew that he could never do a mean thing, and I had unshakable faith that he would never be other than direct and honest. Today, after many years, I feel exactly the same about him.

Our class of '89 issued as a Class Memorial, Purdue's first annual, the *Debris*. Bruce and I did the decorations, headings, and illustrations for it, these being the first of our work to be reproduced. My efforts were mostly along humorous lines, where my technical limitations were not so evident. Bruce did the lovely title-pages, designs, and drawings—all beautifully done with that

unmistakable spark of genius I have since learned to recognize at a glance in the countless drawings of aspiring cartoonists submitted to me.

It was an excellent training field. Bruce's drawing 'Toiling toward Light'—the Class Motto—shows members of the class of '89 pushing the earth up toward a benign sun. If you ever care to try it, you will realize the difficulties he overcame. His design for Field Sports was good enough to go into a Bruce Rogers' collector's item today. It also had an interest to historians. The bicycle was a high-wheel job of the eighties, the tennis player wore a striped blazer, and the football player was jaunty in the headgear of the period, a peaked Tam-o-Shanter with a long cute tassel on it.

For our illustrations we were thanked in the Foreword of the *Debris* in these words: 'Both these gentlemen have added no small amount of interest to our work.' This was a dignified and restrained acknowledgement, not calculated to turn our heads.

Even after we left college we continued to do some work for succeeding annuals. We did a lot for the '91 *Debris*, in which we noted a third artist, Mr. Booth Tarkington, a newcomer in the art world. Had he continued in this promising field, he would have made a great name for himself, but he got sidetracked and took to writing.

It is of interest to look back and appraise the evolution of our honored guest. At first it was Bert. Then in '91, a drawing appeared signed 'ALBERT BRVCE ROGERS, March MDCCCXCI,' showing a budding aspiration for the higher things of life, or as one might say, toward the more abundant life, artistically speaking. When one can use V's for U's, and read offhand the numeral 1891 in letters, he is already half-way up Olympus.

A third phase dropped 'Albert,' gently but definitely, and very wisely, I'm sure, and we have the pleasing and euphonious Bruce Rogers, the combination that has come to have such great significance in the world of books and art.

You can learn a good deal about a man in three years of daily companionship. The little faults in character, in ethics, in disposition or habits, if there are any, soon make themselves evident. You gentlemen who have known Mr. Rogers for many years will know I am sincere when I say that I remember no faults. I am sure that is why I have always kept him on a pinnacle in my thoughts.

Bruce Rogers was the quiet, reserved leader in our Art classes. He had the deep artistic perception, the intuitive good taste, the devotion to his work, the conscientious obligation to do his best, and the determination never to compromise his standards that made suc-

cess inevitable. I feel that he has never put money first, that it has been a mere necessary incidental in his philosophy of life. I cannot imagine him doing a potboiler or a careless piece of work. Anyone who knows him will understand why he made nineteen layouts for the title-page of the Oxford Lectern Bible, the monumental work which England selected him to do, before he was satisfied. Others less exacting might have stopped at the fifth, saying, 'I guess that'll be good enough.'

Nature gave him the divine sixth sense in composition and proportion, that sense which knows a hundredth of an inch one way or the other is the difference between perfection and imperfection.

I now approach an amazing phase in our relationship. I graduated from Purdue in '89, Bruce in '90. He went to an Indianapolis newspaper, I to a Chicago newspaper, where, in my groping efforts to find an individual style, I was trying to combine a Joseph Pennell technique in my architectural drawings with an F.Opper, Charles Howard Johnson, and C. Jay Taylor technique in my figure drawings. Naturally that kept me very busy.

While I often went back to Purdue reunions, it so happened that Bruce never attended the ones I did. He was climbing up his ladder step by step, and when he joined the Riverside Press in 1895 he had arrived at his

preordained niche. From there on was a steady march to the heights and the great honors that America and England have accorded him. At intervals I heard of him, and I knew of his mounting success. And yet from the day I graduated in June, 1889, until May, 1938, we never once saw one another, a lapse of forty-nine years. It is incredible—and quite disgraceful.

Last winter an old Purdue man, William Winterrowd, was chairman of a committee to do something in honor of David Ross, Purdue's Public Friend Number One. He decided upon a memorial in the form of a bound volume of personal tributes. One thing would make it distinguished—if only Bruce Rogers could be persuaded to design it. I shall not forget how overjoyed he was when Bruce said he would gladly collaborate, and how proud we all were when we saw the rare beauty of the finished product.

It was in May of this year—at the Presentation Dinner to Dave Ross—that Bruce and I met again, at Purdue, only a few hundred yards from where we had soaked in the rudiments of art in the Ladies' Hall.

I had seen pictures of him. Only a few weeks before I had seen a beautifully executed portrait of him in a loan exhibition in Nassau. But I think I would have recognized him anyhow.

Time has dealt gently with Bruce. A little stouter,

hair whitened, cheeks ruddy with the health of one who has found his recreation in square-riggers and ocean winds, eyes bright with his twinkling kindliness and the rare humor you frequently find in his work. Even his honors have dealt lightly with him. He wore them in a spirit of humble acceptance and hastily showed us snapshots of rolling decks and windblown seas. It was the same Bert Rogers, older, mellower, and still planning monumental achievements for the future.

Afterwards he visited us, and for two delightful days we brushed aside the years and picked up threads that drew us together again after half a century.

Lake Forest, Illinois

AN ADDRESS

BY

BRUCE ROGERS

I AM sorry that I cannot speak to you extemporaneously; but I know of no more distressing spectacle than a man without the gift of oratory floundering about in a maze of words and emotions; so I mean to spare you—and myself—that painful possibility, by reading what I have to say.

Some of you may have heard that a dress rehearsal for this performance was staged here last night, and though my own part was a small one it was apparently acceptable to the audience, as I have been chosen again as protagonist on this occasion. I warn you that some of my lines will be the same.

One of the speakers last night said that letters—types—would apparently do anything I wanted them to do: I wish that words were as amenable. When I play about with words they respond readily enough and we have gay times together; but when I try to marshal them on paper to do a little work for me they slink away into the deepest recesses of my vocabulary and remain

there *perdu* until the occasion for their use has passed.

On the other hand punctuation literally showers itself on my pages, and the margins are later scrawled all over with 'Out damned spot,' abbreviated of course to the initial of the most vigorous word, which is mistakenly thought to stand for 'delete.'

Americans are an impatient people, and when they resolve upon doing something, they let nothing deter them from their object; therefore, regarding this present exhibition I have a shrewd suspicion, which I mean to share with you. It runs something like this: The exhibition put on here six years ago was thought at the time to be definitive, or nearly so; and though I was absent in England then, I imagine there may have been in the minds of its originators something of a hope that its effect on my activities *would* be definitive—to the point of suppressing them. And indeed from that time on I did try to restrict them. But the Bible tempted me, and I fell; and Willa Cather tempted me, and I fell again (for twelve stories that time); and Shakespeare was offered me, and I am still falling for *him*.

So it may well be that the motive back of this present exhibition is the hope of everybody concerned (especially the bibliographers) that it will have the desired effect which the earlier exhibition failed to produce. It

has been made not only retrospective (even to my boyhood days), but prospective, as well; for you will see in the cases many plans for books that I have not yet found means to put into type. You will even find a posthumous printer's mark, devised to accompany them—but as yet Mr. Kent will not permit me to use it.

An exhibition of books and miscellaneous printing, particularly behind glass, is difficult to make attractive, or at least effective, to the casual observer; and I am under the deepest obligations to Miss Granniss and to the Exhibition Committee—Mr. Silve and Mr. Cary and Mr. Ruzicka—for their successful efforts to cope with such a heterogeneous mass of material; to Mr. Kent also, who not only so ably organized the whole project, but spent many hours here, arranging exhibits with his own hands. And to Mrs. Richardson and Mr. Warde, who were given the arduous task of compiling and printing a catalogue of this raft of odds and ends, I extend my sympathy and warmest thanks.

In England you are rarely given advice unless you ask for it—and often not even then. But in America we nearly all seem ready and eager to tell someone else what to do, and how to do it. I have always endeavored to avoid this defect (as I consider it) in our national

temperament and have, in respect to printing, refrained as far as possible from telling how it should be done.

The fact is, I don't know. And even though I may have theories on the subject I have usually kept them to myself. If you do that you can change them as often as you like, and no-one is the wiser, but if you spread them broadcast, then you have to stick to them and be prepared to defend them. So I have found it less troublesome to keep mum. If I divulge a few here tonight, it is only because of the intimacy of this Club, and not with the intent of putting them on record. I might change them again, tomorrow.

I would like to reassure our guests that they *are* in a private club, though at present it has something of the appearance of MacDougal Alley on a day when the Greenwich Village artists are displaying their wares.

With the wish to be as helpful as I could be to the Exhibition Committee I consented in a moment of weakness and vanity to the inclusion of specimens of my endeavors in some of the other branches of art besides printing, in the hope of lending more variety and color to the show. I hope you will believe that I am under no illusions as to the merit of the little sketches and drawings, there on the end wall, and my first and last attempt at sculpture, on the mantelshelf. The former are merely a sort of colored post-cards or illus-

trations for a book of travel, little reminders of pleasant places I have had the good fortune to live in for a time. The latter is the result of a rash promise I made to Alan Villiers as we sailed out of Copenhagen on the beginning of his long voyage round the world—to carve him a figure-head to be put on his ship when she reached New York. As portrait sculpture its value is slight enough, but it made a sufficiently good figure-head; at least it was more appropriate than the lump of cement that adorned the ship's prow when he bought her.

So I hope you will look leniently at these little essays in other arts, though you may be as severe as you like with the books; you can't think worser of some of them than I do. Where an occasional one does succeed in embodying what I was trying to express through the media of type and ink and paper, a dozen fall short of that aim, however satisfactory they may be on the technical side. Few of these books, even the very early ones, are *badly* printed, for it has been my good fortune always to have excellent printers at hand.

Yet I am somewhat surprised to find myself singularly uninterested in them as specimens of the printers' craft. Only a few, done in the Riverside days, when we pressed foundry type, coated with the best of heavy ink (we used inks that cost six dollars a pound) into dampened hand-made papers, give me a definite satisfaction

as printing; and even this predilection may be partly due to my remembrance of the pleasurable excitement of those days whenever a new experiment in typography was coming off the press.

But though I can view this assemblage of my work with almost complete detachment in one way, in another these books and minor pieces of printing mean far more to me than they ever can to anyone else. For almost without exception they are records of association with friendly human beings, who were bent on helping me attain the objectives which I had in view.

It is not particularly profitable to discuss the technique of printing; for it has so many techniques that no-one is master of them all. In my wanderings from press to press I have been glad to rely upon the skill of the efficient workmen I have found at all of them, and, with very few exceptions, they carried through my plans admirably.

I can easily understand the kind of pleasure a man gets out of doing everything with his own hands in his own workshop; and on various occasions, when I wearied of the routine of a great printing-office, I have been tempted to break away, to embark single-handed on a venture of my own. But I am not at all adventurous by nature. Even my sea voyaging has always been in summer weather, and I have no ambition to round the Horn in a wind-jammer, or in any other kind of vessel.

So always a lack of enthusiasm for the printer's craft *as* a craft, a distaste for printer's ink, deterred me from attempting to run a press of my own. And though I may have missed the satisfaction of the private-pressman in the result of his own labors, there has been the compensating pleasure of working with experts; and if the thing failed to come up to our expectations there was always for all of us the possibility of saying (or at least thinking): 'a poor thing, but not wholly mine own.'

A member of the Exhibition Committee confided to me that one effect of this show would be to 'knock 'em in the eye,' referring to those who think they have complete, or reasonably complete, collections of these books. Having already parted with their money I can't see why they should be given black eyes, instead; but I do think it rather blind of them to try to make a complete collection of my work—of *any* man's work. They can't possibly like all my books (though in a moment of friendly emotion Will Bradley once said *he* did). But when a man tells me he has almost the complete list of my books I do not consider it any special compliment; for he also unconsciously tells me that either his taste for books is almost too catholic, or else that he has merely pride of possession.

I myself have only about seventy-five, out of the four hundred or more that are displayed here; and I

could reduce that number to perhaps thirty, and still have all those that I consider entirely successful.

Even a casual look round the room will show that apparently no basic principle has actuated the production of all these books, no new organic theory has been demonstrated. They are as miscellaneous as they look to be; and therefore, as a collection, not nearly so impressive as a set of Kelmscott or Ashendene or Doves Press books. Yet there *has* been a sort of principle on which I have worked, however mistaken it may have been. It is to have, conceivably, pleased the *author* of the work that I had in hand, by the form which I gave it. This has indeed actually happened, when the book was by a writer still living, as several letters in my possession will testify. But as it has been my fortune to have been most frequently called upon to print authors of the past, rather than those of the present time, it seems logical to have cast their words in the forms that were familiar to them in their own day, instead of trying to impose upon them any of my own typographic interpretations or peculiarities. My contribution has been mainly to take advantage of modern improvements, to print their books better if possible than they were done in their own times.

This conception of my functions as a printer naturally resulted in what has come to be called 'period' or 'allusive' typography. I do not mean to imply that

it was my invention; it has been practised at times by many earlier printers and publishers, amongst whom Pickering comes most readily to my memory. He occasionally had the Whittinghams reprint early works in a style that simulated their original editions without being attempts at facsimile.

But the practice of period printing by no means precludes sympathy with modern, even ultra-modern, styles. It merely happens that I have never been called upon to print, say, Gertrude Stein, or James Joyce, or Ezra Pound—though E.P., when we last parted at Rapallo, did invite me to come back and help him with a new printing of his 'Cantos,' and I have always regretted that circumstances prevented my doing so. No, it isn't the modernity of modernistic books and types that I dislike; it is the visual ugliness of most of them. And when we come to analyze them we find them, after all, not so modern as their ostensible creators would like us to believe. I venture to say that nine-tenths of the so-called modern type faces can be traced from (or even *over*) forgotten type specimens of later and worser periods than those from which our classic type faces are derived. The type specimen books of the 1820's and 1830's are the ones most recently ransacked for monstrosities of letter forms, amongst which, I admit, were some few pleasant decorative letters worthy

of being revived. I myself once got an excellent type for the *Atlantic Monthly* reproduced from a specimen of about 1835; and I believe it is still in use.

Amongst these revivals the type face that has had the greatest recent vogue is the one that American founders used to call 'gothic'—the English more properly calling it by its French name 'sans-serif'—a circumstance which leads me to think it may have originated in France. I have never investigated this point, as it seems hardly worth chronicling. Under the French title it has been reproduced lately in almost innumerable versions, none of them fit for the printing of books. Indeed the lower case, by reason of the principle of its construction, is unfit for reading *anywhere*. The capitals are sometimes excellent in advertisements and are very widely used for signs. The latest (and a really admirable) version of this sort of letter, is one called 'Albertus,' produced by the Monotype Corporation of London and recently used most effectively by Mr. Kent in his posters and labels for The Cloisters.

I found some original founts of gothic or sans-serif at the Riverside Press thirty or more years ago, and experimented with them on an occasional cover design, one of which is shown here; but I speedily came to the conclusions I have just mentioned, and have seen no reason to change them since.

Mr. Updike, in his great book on types, mentions sans-serif only once, in speaking of types one ought *not* to want in one's printing office. And I recall his cleverly characterizing it, in conversation: he said if a sans-serif letter were well-proportioned enough, it might serve as a ground plan on which to design a *real* letter. But latterly even sans-serif letters look almost classic in their simplicity, as against later and more horrible abortions which the type makers are turning out in response to some imaginary demand on the part of the public; which, to tell the truth, doesn't know or care a tinker's dam about the form of the type it reads, so long as it *can* read it.

Eccentricity seems to have become almost the only goal of present-day designers; and when applied to occasional printing and advertising there is a great deal to be said for it, though not by me. But I am not sure that I do not prefer to see eccentric types, rather than the usual classic faces, tortured into strange forms and disposed in the most unexpected places. It seems somehow more unfitting to read Caslon or Bodoni diagonally, or from bottom to top, or top to bottom in Chinese fashion, than to decipher some uncouth type which looks equally forbidding in any position.

But I am digressing into a treatise on design in types and printing, which is aside from the intention of this paper.

Mr. Updike has said that I apparently escaped the 'trial-by-error' period that most budding designers go through; but there was more practice of that method than Mr. Updike suspects, even in the early days he writes about; and it has grown on me with the passage of the years, as the great proportion of discarded plans in the cases along the east wall will testify. I can't tell whether I became harder to please or whether because I was making fewer books I had longer times to play with their planning.

The real pleasure of making a new book is over for me when the plan is decided on and the actual work begins. From that time on there is merely the drudgery of manufacturing it, and it is sometimes difficult to keep one's attention focussed on the details; but the success of printing lies in never for one instant relaxing in the inspection of details, until the book is actually bound.

I must have been endowed with a large streak of economy, which is on the whole fortunate, as I have had to practise it all my life, even in printing. And this may account for my liking to work with second-hand materials and to make things out of odds and ends of other things. Mr. Updike has noted it in relation to part of the decoration of my ship model, and it doubtless lies back of the ornament in some of the books; for instance, the building-up of little land- and sea-scapes in

'Conrad: The Man,' and in Conrad's unfinished story, 'The Sisters,' as well as the tail-pieces and title-border in 'The Ancient Mariner.' That title-border gives me much greater pleasure than the more elaborate one of More's 'Utopia.' The only attempt in the latter was to wrest a new effect out of rather hackneyed ornaments by setting them diagonally.

This is hardly an appropriate occasion on which to lecture younger designers, I trust there are few of them following my footsteps; but for the possible benefit of that few I would like to insist that mere ingenuity in the use of ornament should not be their sole aim, not even their primary one. However ingenious and inspired the combinations of printers' ornaments may be the result must first be pleasing as decoration and appropriate to the text. Otherwise the whole book suffers—and the book is more important than any of its component parts.

It is here that book-making as an art transcends both printing and decoration. The printer, if he be an enthusiast, is frequently so engrossed in the spacing of his types and the perfection of his press-work that he doesn't perhaps notice that his paper is too hard, or too thin, or folds the wrong way of the grain (though even the great printing-houses have at last learned to consider papers more intelligently).

And the artist who furnishes the decorations or illustrations is so often concerned with his designs on a large scale that he forgets they are to be reduced to an average book page, and will therefore lose most of their snap and effectiveness. I have always advocated the making of line drawings, at least, on something near the scale on which they are to appear in the book; as though the artist had actually drawn them in a copy, in which blank spaces had been left for him to fill. I recall Thomas Benton's relief in Chicago last spring, when he learned that I did not consider it advisable to make enormous pen-drawings for a book he was illustrating. Colors, too, no matter how accurately they are matched by the printer, change in values with their change in mass.

On the other hand there are illustrators who consider the type page too slavishly, and cramp their style and ruin their work by too thoughtful attention to every line they draw. Their aim is to match the texture and tone of the type page, and the result is too frequently 'flat, stale and unprofitable.' The early woodcutters, owing to their tools and their using the sides instead of the end-grain of their blocks, got their harmonies of line and tone quite naturally and of necessity. But the modern processes of mechanical engraving changed all that; unfortunately they are too frequently pushed

to the limit of their possibilities, with accompanying disaster to the finished product—the book.

William Morris was perhaps the most insistent reviver of the practice of making the type and illustration one even, tonal unit; though his illustrations *were* actually engraved on the wood, under his direction, by W.H.Hooper. But if any of you have ever seen Burne-Jones' original pencil drawings for the Chaucer, you will know what beauty of line has been lost in their stilted translation into wood blocks.

Contemporary with Morris, Charles Ricketts was wiser and, for a time at least, worked to a lighter scale. It is frequently forgotten that Ricketts and Shannon, under the name of the Vale Press, produced at least two books before any of the Vale types were cut. Chapman's 'Hero and Leander' and 'The Sphinx' by Oscar Wilde were printed in Caslon types at the Ballantine Press. They are to me the most beautiful books of the so-called revival of printing, particularly 'The Sphinx.' Its exotic typography and illustrations and binding match its exotic text perfectly. I know of no lovelier, entirely modern, book.

After the cutting of the first Vale type Ricketts followed Morris' example in matching his illustrations too closely to his rather heavy types, but even at that his engravings possessed a variety and freedom of line that Morris' lacked.

But again I am off the main track of this discourse, if it can be said to have any track at all.

I have usually thought of myself as a rather lazy person, and this conception has been strengthened at times by the remarks of my employers, or of clients whose work I was apparently neglecting. There are four hundred or more books shown here, and having never before seen them all grouped together, I am considerably surprised and, I may say, impressed by the sheer *quantity* of printing whose production I seem to have been responsible for, even though that production has been spread over a good many years.

It is somewhat difficult to classify or describe my activities, and those of others who follow their profession much as I do. The term 'typographer' is rather too scientific and stilted; and, besides, it applies to only one element of book-making, and takes no account of paper, which (I would like to interject) is in my opinion more important to good book-making than type itself. I once invented the term 'typster' or 'typister' and inserted it in Stanley Morison's 'Pacioli,' one of your own publications, much to the disgust of Morison himself. I thought its similarity to 'tapster' rather pleasant; but Morison pointed out its further resemblance to 'tipster,' a term which in England is in no better

repute than 'book-maker,' which there has a somewhat sinister implication that it lacks over here. I recall when an American friend of mine introduced me to a wholly strange group of men in a London club as a 'book-maker,' eyebrows went up, if ever so slightly, shoulders grew cool, and it took several minutes of further conversation to restore a more cordial atmosphere to the gathering.

'Printer,' of course, is the more generic and satisfactory title, though even it does not connote the total of a book-maker's activities. But if 'printer' be the word, then I'm afraid I can't claim to being one, either by birth, inclination, training, or practice. As a boy I never had a toy press to play with; and it was not until I was fifteen or sixteen years old that I began to observe books as specimens of the printer's art. There are included here, I think, two books that were the first to attract and hold my attention in that way. One is a copy of a cheap edition of Carlyle's 'Heroes and Hero Worship' given me at Christmas, 1889, by a college classmate. It is commonplace enough in every way, but the first book, so far as I can remember having seen, that had a line of red on the title-page. The other is Stopford Brooke's 'English Literature,' also with a red and black title-page but, in addition, printed handsomely on a Dutch hand-made paper, nearly uniform in

size and style with the large-paper issues of the Golden Treasury Series. Two of this handsome set, Tennyson's 'Lyrical Poems' and 'In Memoriam' were, with the Brooke, in our LaFayette Public Library, and I frequently took them home to look at and handle. I even read the poems, but I'm afraid not much of the other. Later I acquired them all for my own small collection, and from time to time I have added other volumes of the large-paper Golden Treasury Series and a few other books printed and bound in similar style, until now I think I have them all. Mostly printed by R. & R. Clark, Edinburgh, and enclosed in covers of quiet elegance, they still seem to me as pleasant examples of a sensible amount of luxury in books as one need ask.

My first sight of a really large-paper copy came to me somewhat by accident. McClurg's Book Store in Chicago announced an edition on hand-made paper of Wharton's 'Poems of Sappho' at, I think, $2.75. On my ordering a copy (with cash in advance) they wrote that the regular edition was sold out, but that they were sending me one of an edition on large paper, limited to 25 copies, which, on account of a damaged cover, I could have for $8. The book duly arrived, and though I instinctively felt that the proportions of the margins were not all that they should be, the combination of its being a numbered copy, signed by the editor, and

the fact that it was already partly paid for, was too much for my resistance, so I somehow got together the remainder of the price and kept the book. It was printed in London and adorned with some of the wood-engraved head-pieces and initials that had descended from Pickering days. Not liking them very much, even then, I painted over the initials with gold and color and added wriggling pen lines which ran up and down the margins in the manner of some bad MS. illuminations I must have seen. I also made stipple copies in water-color of several Greek coins from a Ruskin book I had, and pasted them over the worst of the tail-pieces; and I gilded the name 'Sappho' on the title-page and painted, in the lower right-hand margin, a device which I had at that time adopted as a sign of possession. It bore the highfalutin and banal motto in Latin: 'Leisure without Literature is Death.'

These early attempts at book decoration, though childish and commonplace, will doubtless furnish, to those who like to account for things, an indication of what my later endeavors might be expected to be, but they were hidden from me then, as it was my ambition to become a painter of landscape, or at least, a cabinet-maker or a ship-builder.

An uncle of mine was a carpenter and I have spent many an hour in his shop just across the street from

our house, watching him at work and occasionally making something myself with spare tools that he permitted me to use. One of my productions was a punt, so deep and narrow and cranky that I seldom went out in it that it didn't upset. I have ever since liked a woodworking shop, with its clean smell of fresh shavings and sawdust—but I have never felt at home in a composing room, and do not to this day. I suppose I must have visited the printing shop in Indianapolis where J.M.Bowles was then having his 'Modern Art' printed, but I cannot recall it. Joe, a discriminating art critic even then, didn't think highly of my attempts at painting, and it was he who practically forced me into printing, by giving me commissions for initials and book decorations and, later, by making a place for me in Boston at the Prang lithograph works, to which 'Modern Art' had been transferred after two years of struggle in Indianapolis. At Prang's he had established a small, one-man composing room where the quarterly was set up, and there I may have played a little at the cases. But it was not until I went out to the Riverside Press in Cambridge, six months later, that I became more familiar with the methods of setting and printing books. And though I was there for seventeen years I never got to feel more than an intruder in either composing- or press-room. I disliked intensely the smell of

printing ink and benzine, and I could never hear the music that some find in a running press. Only the other day, while touching up that Conrad cast at Elmer Adler's otherwise admirable printing shop, one of his presses drove me nearly frantic with its incessant repetition of the refrain: 'Double pneumonia, double pneumonia, double pneumonia.'

So I am afraid that the title 'printer,' which Benjamin Franklin was proud to have affixed to his name, even on his tombstone, is not mine to claim.

These books, then, which surround us are made mostly by other hands from plans which I furnished them. And though it may add to the interest of the student of printing to have so many of these plans displayed here, they as frequently illustrate how *not* to do it as the contrary. My usual method would seem to be to fish a scrap of rumpled paper out of the waste-basket and begin to sketch on it, roughly, my idea of the text page, and perhaps the title-page at the same time. Almost invariably the sheet of paper proves to be too small, so another, or several, are pasted on to it and the planning goes on. I seldom have at hand two pieces of paper of the same kind, so the hodge-podge that finally goes to the printer *may* carry the intention, but it is hardly the thing to add beauty to an exhibition of this kind, despite

the devoted efforts of Miss Granniss and Mr. Silve to group these sketches in some sort of decorative order.

The responsibility, however, for the scrappy appearance of that side of the room is entirely up to them; for my offer to make them an entirely new set of lay-outs, neatly done with pen and ink, was declined—with or without thanks, I forget which. I think Miss Granniss, with her unerring instinct for effective arrangements, rather favored the idea; but Silve stood firm for the original scrawls—so there they are!

It has become the fashion in certain quarters to decry limited editions, but as I look round this room the conviction comes to me that limited editions aren't limited nearly enough. Suppose for a moment that these *hadn't* been limited editions averaging, say, 400 copies, but had been printed *ad libitum*. How many more cubic feet of valuable space they would have filled in a world already overcrowded with books!

Yet I have been reprehensible enough, even in that respect. Mr. Pollard once said I was to be reckoned as a 'limited edition printer,' but you will be surprised, perhaps, on looking at the range of books on the shelves here, to find that literally the bulk of the works I have had a hand in have been either sets of books, issued in fairly large editions, or else works of fiction or general

literature that were in nowise limited, which have conceivably gone on, one printing after another, for many years. Though the special editions have received more notice and criticism they really constitute only a minor proportion of the output as a whole.

In most instances I must disclaim all responsibility for the number of copies printed, as I have seldom been concerned with their publication. But I would say that, in my opinion, it is reprehensible to try deliberately to create a fictitious rarity value by the issue of a very restricted number of copies. I have always been in favor of printing as many copies of a book as it was reasonable to suppose the market for that particular book would absorb—to print more would have been merely bad business, with discouraging results all round.

On the other hand, I'm afraid I can't see that it is particularly heinous to make expensive books, if expense is a legitimate factor in their production. We often hear it said that it costs no more to produce a fine piece of printing than it does an ordinary one; but I assure you that is not true, at least not under the present conditions of manufacture, and I think I can say that practically every book I have made could have been made better had I had more money to spend on its production.

Apparently fine work, that will pass the inspection of the uncritical, is not necessarily so expensive, and

most of the modern processes of printing are devised to that end. But the real lover of books knows the difference, and will not be put off with more or less garish imitations. There is the same inherent quality in a really fine book that there is in fine furniture, or fine textiles, or fine tailoring, or in fact any other of the industrial arts. A man who cares for well-made furniture or well-made clothes does not waste his money when not only he pays for good design and good workmanship, but also stipulates that they be carried out in the best materials obtainable. It would hardly be economy to take a piece of shoddy to a Savile Row tailor.

I do not mean by this to insist on hand composition, or hand press-work, or even hand-made papers, in book-making. But machine-made papers, if they at all approach the qualities and effects of hand-made, are as expensive as hand-mades (or at their very best even more expensive); and machine composition, however good, has to be so carefully considered and worked over by hand, that the theoretical gain in speed (which is the determining factor of its cost) has vanished off the time-sheet. In press-work there can conceivably be a much greater gain in time, and therefore in cost; but for short runs on small books, if the power, the overhead, and the time consumed in slow running and double-rolling be figured in, there is at the end not such an overwhelming

gain over the hand press when in the hands of an old-time pressman it was capable of printing 250 forms an hour.

I am not arguing for a return to hand work as against that of the machine, when the latter is used as a tool instead of as a machine. I am only trying to explain why the best printing is still a very expensive thing to produce.

But perhaps I am laboring the point. And though I have spent as much time as most designers on trade editions for general sale, I confess that I like to be permitted to put my best efforts into books that will probably go to the discriminating few; and if these few are necessarily people with means enough to gratify their tastes I cannot see why they should not be encouraged to spend their money on costly books as well as on costly appurtenances of other kinds. Even on the lower plane of investment there is much to be said; the resale value of a good book compares pretty favorably with that of a motor-car.

As to depriving the public at large of the privilege of possession, I'm afraid I have no great confidence in the taste of the public. Whistler's dictum in regard to painting, that 'there was never an art-loving public—there was never an art-loving nation,' holds good for printing, too, though of course in lesser degree.

The printing of the ordinary book is today on a higher plane than it perhaps has ever been before. The novel is

quite as well-made as it need be, and the standard for scientific works and books of general literature has been immensely raised by the advent of new designers into those fields, by the annual Fifty Book exhibitions, and particularly, in this country, by the establishment of the Book Clinic.

Every year more publishers follow the example of Alfred Knopf in making all his books attractive to the eye in some way or other; and printing-shops like the Merrymount Press, the Pynson Printers, the Walpole Press, the Hawthorn House Press, the Spiral Press, the Lakeside Press, the Grabhorn Press, and many other establishments set ever higher standards for the printing trade. The presses of the museums and the great universities exert perhaps an even sounder influence on the printing trade in general, by the high level of accomplishment within their own printing-houses and their patronage of many commercial printers.

When the standard of everyday work is so high and such excellent types and papers are available to everybody, we need hardly expect any such spectacular individual innovations as those inaugurated by Bodoni or William Morris. It is only when an art is at a very low ebb that unlooked-for innovators appear, with entirely different ideas.

Of course it can be said that the recent reaction from

traditional styles of printing to the present modernistic treatment, in sympathy with the similar movement in architecture and the other industrial arts, constitutes a revolution. It may be so, but it is questionable whether it will be strong enough to deflect the normal current of book production to any great extent. Printing, at least the decoration of printing, has always been derived from architectural styles, either contemporary or past; and the normal strain of printing will always assimilate the best elements of any novel movement in the art, without much disturbing its flow. It is, in fact, by these assimilations that its vitality and continuity are maintained.

If some of us still model our printing on older styles it is because we like the older styles of architecture and decoration and life itself, better than their modern equivalents. They seem to us more humane, more livable. And if the mark of the tool has been superseded by the marklessness of the machine, it merely means that another humane element has disappeared out of the world.

For some of us still like to feel that the things with which we surround ourselves have felt the touch of human hands in their making; and in books this means that although they are primarily objects of use they may also partake of the nature of works of imaginative

art, and so appeal to our aesthetic sense as well as serve our practical needs.

By all means add a new note to the old refrain, if you can without discord; but be sure it is not merely to express yourself—perhaps at the expense of your author. Book-making, printing, is one of the most unpromising mediums to choose for self-expression—or is it because those who attempt it seem to have so little to express?

. . . . . .

At this point the 'I' and 'my' keys of my typewriter gave out; and you will agree that you have had enough of this rambling discourse for one evening. But as I look round these walls once again I am tempted to parody Gelett Burgess' Epilogue to his 'Purple Cow' and say:

O yes, I made this raft of books,
I'm sorry now I med 'em,
But I can tell you what, gadzooks!
I'll bet you haven't read 'em.

October House, New Fairfield, Conn.
November, 1938

THE WORK OF BRUCE ROGERS

A CATALOGUE OF THE WORK OF BRUCE ROGERS

BOOKS AND PAMPHLETS

WORK BEFORE 1897

1. BRYANT, William Cullen. A Forest Hymn.
   [Lafayette, Ind. c.1885.] W.1.
   A single copy. Location unknown.

2. The Purdue Exponent. Purdue University. Lafayette, Ind.
   VOL. 1, NO. 1, Dec.15,1889. Border and illustration on cover by Bruce Rogers. H.*a*.
   VOL. 6, NO. 1, Oct.1,1894. Cover design and initials on pp.1 and 6 by Bruce Rogers. H.*c*.

3. Debris. Purdue University, senior class year-book. Various illustrations signed by Bruce Rogers.
   1889. 1890.

1891. a. Proof of illustration.
1892. a. Two original drawings for illustrations.

4. Purdue University. Annual Register, 1889–1890, with scheme of study for 1890–91. Lafayette, Ind. Frontispiece and illustrations facing p.41 by Bruce Rogers.
8vo, buff paper cover.

5. Purdue University. A Souvenir. Fifteenth Anniversary. Published by Delta Delta Chapter, Sigma Chi. Lafayette, Ind., 1890. Various illustrations signed by Bruce Rogers.

6. Purdue University. Annual Register, 1890–91, with scheme of study for 1891–92. Lafayette, Ind.
Cover design by Bruce Rogers. H.*b.*

7. Purdue University. Annual Register, 1892–93, with scheme of study for 1893–94. Lafayette, Ind. Cover design by Bruce Rogers.
8vo, grey paper cover.

8. The Art Student. Edited by Ernest Knaufft. New York City.
VOL. I, NO. I, October, 1892. Drawing, 'Simple

Appliance for Measuring Planes and Lines in Perspective,' signed 'A.B.Rogers.' H.*d.* VOL. 1, NO. 2, November, 1892. Lettering and device on cover by Bruce Rogers.

9. Steele, Mary E. Impressions. Paper read before the Portfolio Club. Indianapolis, 1893. Cover design and title-page by Bruce Rogers. W.2.
   a. Study.

10. Modern Art. Indianapolis, Ind. [Edited by] J.M. Bowles. Various contributions, 1893–7. H.*f.*
    a. Drawing for 'Gargoyles.' Autumn, 1893.
    b. Drawing for 'Dante Gabriel Rossetti.' Spring, 1894.

11. Daughters of the American Revolution, General de Lafayette Chapter. Programme, 1894–5. Lafayette, Ind., 1894. H.1.

12. A.E. [George W. Russell]. Homeward Songs by the Way. Thomas B. Mosher. Portland, Maine, 1895. W.3.
    a. A copy on Japan paper.

13. Gruelle,R.B. Notes:Critical and Biographical. Col-

lection of W.T.Walters. Indianapolis, 1895. w.4.

a. Study for title-page.

b. A rubricated copy on Whatman paper.

14. Plato. The Banquet of Plato. Translated by Percy Bysshe Shelley. Way and Williams. Chicago, 1895.

a. A copy on large paper. w.5.

15. Rood, Lily Lewis. Pierre Puvis de Chavannes, A Sketch. [L.Prang & Co., Boston (J.M.Bowles), 1895.] w.6.

16. Yale, Catharine Brooks. Nim and Cum, and the Wonder-head Stories. Way and Williams. Chicago, 1895. H.3.

IN HIS "DEN" AT THE RIVERSIDE PRESS (1895)

PHOTO BY EVELYN MCCUTCHEON

McCUTCHEON AND ROGERS

MEETING (ON ELEPHANT TRACK ?) AFTER 49 YEARS

J. T. M. *"Doctor Livingston, I presume."*

B. R. *"You are very presuming, Sir!"*

THE books and pamphlets printed at The Riverside Press were published by Houghton Mifflin Company, unless otherwise noted.

17. Alexander, Francesca (Collector and illustrator). Tuscan Songs. Cambridge, 1897. W.8.

18. Bates, Arlo. Under the Beech-tree. Boston, 1897.
    a. Trial pages. W.9.

19. Brown, Alice. The Day of His Youth. Boston, 1897. H.16.

20. Ford, Paul Leicester. The Story of an Untold Love. Boston [1897]. H.11.

21. The Monument to Robert Gould Shaw. Its Inception, Completion, and Unveiling, 1865–97. Boston, 1897. W.7.

22. Newell, W.W. King Arthur and the Table Round. Tales Chiefly After the Old French of Crestien of Troyes. Boston, 1897. H.12.

23. Pickard, Samuel T. Hawthorne's First Diary. With an Account of Its Discovery and Loss. Boston, 1897. H.13.

24. The Semi-centennial of Anaesthesia, October 16, 1846[–]October 16, 1896. Massachusetts General Hospital, Boston, 1897. H.10.

25. Sherman, Frank Dempster. Little Folk Lyrics. Boston, 1897. H.14.

26. Smith, F. Hopkinson. Gondola Days. Boston, 1897. H.15.

27. Stedman, Edmund Clarence. Poems Now First Collected. Boston, 1897. [Dated 1901 in] W.17.
    a. Author's presentation copy in brown cloth, stamped in gold.
    b. A copy in green cloth, stamped in gold.
    c. A copy in red cloth, with paper label on back.

28. Coates, Florence Earle. Poems. Boston, 1898. H.19.

29. More, Paul Elmer. A Century of Indian Epigrams Chiefly from the Sanskrit of Bhartrihari. Boston, 1898. W.10.

30. Sanborn, Kate (Compiler). The Starlight Calendar. Boston, 1898. H.20.

31. Todd, Mabel Loomis. Corona and Coronet; Being a Narrative of the Amherst Eclipse Expedition to Japan in Mr. James's Schooner-yacht, *Coronet*. Boston, 1898. (Not exhibited.) H.18.

32. Vincent, Leon H. The Bibliotaph and Other People. Boston, 1898. H.21.

33. Wiggin, Kate Douglas. Penelope's Progress. Boston, 1898. Title-page and end paper designed by Bruce Rogers. End paper has thistle design. H.17.

34. Brown, Alice. Tiverton Tales. Boston, 1899. H.24.

35. Chestnutt, Charles W. The Conjure Woman. Boston, 1899. H.28.

36. Hawthorne, Nathaniel. The House of the Seven Gables. Boston, 1899. H.22.

37. Houghton Mifflin Company. A Catalogue of Authors Whose Works Are Published by Houghton Mifflin Company. Prefaced by a Sketch of the Firm. . . . Boston, 1899. H.26.

38. Johnston, Mary. Prisoners of Hope. Boston, 1899. H.25.

39. Merriman, Helen Bigelow. Religio Pictoris. Boston, 1899.
Original old style type. 8vo, cloth, gold stamped.

40. Smith, F. Hopkinson. The Other Fellow. Cambridge, 1899. H.27.

41. Warner, Charles Dudley. Backlog Studies. Boston, 1899. H.23.

42. Bowker, R.R. The Arts of Life. Boston, 1900. H.29.

43. Buonarroti, Michelangelo. Sonnets and Madrigals. Translated by W.W.Newell. [Cambridge] 1900. W.12.

44. Brown, Abbie Farwell. The Book of Saints and Friendly Beasts. Boston, 1900. H.30.

45. Davis, M.E.M. The Queen's Garden. Boston, 1900. H.31.

46. Fitzgerald, Edward. Rubáiyát of Omar Khayyám. Edited by William Augustus Brown. Boston, 1900. W.13.

47. Hawthorne, N. The Complete Writings of Nathaniel Hawthorne. 22 vols. Boston, 1900.

    Caslon type. 500 copies. 8vo, buckram, paper label on back.

48. James, Henry. A Little Tour in France. Cambridge, 1900. W.11.

    a. A copy on large paper.

49. L[eeds], H.C. Log of the Columbia. Season of 1899. Printed for Herbert Cory Leeds [Cambridge, 1900]. W.15.

    a. Studies and trial pages.

50. Pickard, S.T. (Ed.). Whittier as a Politician. Charles E. Goodspeed. Boston, 1900. W.14.

51. Sill, E.R. The Prose of Edward Rowland Sill. Boston, 1900.

    Old style type. 12mo, boards, cloth back.

52. Vincent, Leon H. Hôtel de Rambouillet and the Précieuses. Boston, 1900. H.32.
    a. Another copy, with paper label on back.

53. Ames, Azel (Ed.). The May-flower and Her Log. Boston, 1901. W.25.

54. Branch, Anna Hempstead. The Heart of the Road and Other Poems. Boston, 1901. H.37.

55. Brown, Alice. King's End. Boston, 1901. H.36.

56. De Normandie. Annals of de Normandie. Edited by Arthur Sandys. Printed for the family. Cambridge, 1901. W.24.

57. Fiske, John. Life Everlasting. Boston, 1901. H.38.

58. Hale, Edward Everett. James Russell Lowell and His Friends. Boston, 1901. H.39.

59. Howells, W.D. Italian Journeys. Boston, 1901.
    a. A copy on large paper. W.16.

60. Lockhart, John Gibson. Memoirs of the Life of Sir Walter Scott. 10 vols. Boston, 1901.

Riverside type. 600 copies on large paper. 8vo, buckram, paper label on back.
a. Trial pages.

61. Moody, William Vaughn. Poems. Boston, 1901. w.21.

62. Maistre, Xavier de. Voyage autour de ma chambre. Cambridge, 1901. w.20.

63. Senancour, Etienne Pivert de. Obermann. Selections from 'Letters to a Friend.' Cambridge, 1901. w.22.

64. Stedman, Edmund Clarence. Mater Coronata. Recited at the Bicentennial Celebration of Yale University, Oct.23,1901. Boston, 1901. w.18.

65. Thackeray, William Makepeace. Mr. Brown's Letters to a Young Man About Town. Cambridge, 1901. w.23.

66. Thoreau, Henry David. Of Friendship. An Essay from 'A Week on the Concord and Merrimack Rivers.' [Cambridge] 1901. w.19.

67. Vincent, Leon H. Corneille. Boston, 1901. H.34.
    a. A copy with paper label on back.

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71. Bacon, Alice Mabel. Japanese Girls and Women (rev. ed.). Boston, 1902. H.47.

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    a. Studies and trial pages.

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74. Fielding, Henry. The Journal of a Voyage to Lisbon. Cambridge, 1902. W.28.

75. French, George. The Department of Special Bookmaking at the Riverside Press. Printed for *The American Printer*, Cambridge, 1902. H.46.

76. Houghton Mifflin Company. A Portrait Catalogue and Classified List of Books. Boston, 1902–3. H.48.

77. Lawrence, William. Roger Wolcott. Boston, 1902. H.42.

78. Lowell, J.R. The Anti-slavery Papers of James Russell Lowell. Boston, 1902. W.31.

79. Lowell, James Russell. Democracy. [Cambridge] 1902. W.26.

80. Montaigne. The Essays of Montaigne. [Translated] by John Florio. Edited by George B. Ives. Boston, 1902–1903–1904. W.33.

81. Phelps, Elizabeth Stuart. Avery. Boston, 1902. H.41.

82. Rale[i]gh, Sir Walter. A Report of the Truth Concerning the Last Sea-fight of the Revenge. Cambridge, 1902. W.27.

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91. Emerson, Ralph Waldo. Compensation. An Essay. [Boston] 1903. W.35.

92. Emerson, R.W. The Complete Works of Ralph Waldo Emerson. 12 vols. Boston, 1903–4.
Caslon type. Centenary edition. Crown 8vo, cloth, gold stamped.

93. Hay, John. Castilian Days. Cambridge, 1903. W.34.

94. Holls, Frederick William (Ed.). Correspondence between Ralph Waldo Emerson and Herman Grimm. Boston, 1903. H.53.

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a. Study and trial pages.

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ilton. With Comments . . . by the Editor of the *Evening Post* [1804]. Boston, 1904. W.46.

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a. Study.

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116. Browne, Nina E. (Compiler). A Bibliography of Nathaniel Hawthorne. Boston, 1905. w.60.

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121. Donne, J. The Love Poems of John Donne. Edited by Charles Eliot Norton. Boston, 1905. *Mark.* w.58.

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123. Garrison, W.L. Words of Garrison: Centennial Selection (1805–1905) of the . . . Writings of William Lloyd Garrison. Boston, 1905. H.61.

124. Hearn, Lafcadio. The Romance of the Milky Way and Other Studies & Stories. . . . Boston, 1905. H.60.

125. Herbert, G. The English Works of George Herbert. Edited by George Herbert Palmer. Boston, 1905. W.59.

126. Houghton Mifflin Company. A Portrait Catalogue of the Books Published by Houghton Mifflin & Co. With a Sketch of the Firm. . . . Boston, 1905–6. H.68.

127. James, Henry. English Hours. Cambridge, 1905. W.52.

128. James, Henry. The Question of Our Speech [and] The Lesson of Balzac. Boston, 1905. W.56.
    a. A copy bound in plain blue cloth.

129. Lodge, George Cabot. The Great Adventure. Boston, 1905. (Not exhibited.) H.62.

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132. Plutarch. A Consolatorie Letter or Discourse. Translated by Philemon Holland. [Boston] 1905. *Mark.* W.54.

a. Study for title-page.

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134. Saxe, J.G. Selections from the Poems of John Godfrey Saxe. Boston, 1905. H.64.

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144. Phillips, LeRoy. A Bibliography of the Writings of Henry James. Boston, 1906. w.65.

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146. Shaler, Nathaniel S. From Old Fields. Poems of the Civil War. Boston, 1906. H.70.

147. The Song of Roland. [Translated by Isabel Butler. Cambridge, 1906.] *Mark.* W.71.
    a. Study for title-page and trial pages.

148. Tennyson, A. The Poetic and Dramatic Works of Alfred Lord Tennyson. 7 vols. Cambridge, 1907 [dated 1906].
    Caslon type. 8vo, boards, paper label on back.

149. Theocritus. Translated by Charles Stuart Calverley. Boston, 1906. W.69.

150. Torrey, Bradford. Friends on the Shelf. Boston, 1906. H.71.

151. Vincent, Leon H. American Literary Masters. Boston, 1906. H.73.

152. Browne, Sir Thomas. Hydriotaphia, Urne-Buriall. [Cambridge] 1907. *Mark.* W.72.
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153. Cortissoz, Royal. Augustus Saint-Gaudens. Boston, 1907. W.81.

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155. Hasty Pudding Club of Harvard University. The Thirteenth Catalogue and a History of the Hasty Pudding Club. Cambridge, 1907. H.79.

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    a. A copy with variant binding, hand-blocked paper with white cloth back.

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171. Thoreau, Henry David. Writings. 20 vols. Cambridge, 1907. Large paper edition.

172. Allen, F.H. A Bibliography of Henry David Thoreau. Boston, 1908. w.92.

173. Cooke, George Willis. A Bibliography of Ralph Waldo Emerson. Boston, 1908. w.91.

174. Crothers, Samuel McChord. By the Christmas Fire. Boston, 1908. h.83.

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175. Defoe, Daniel. The Life and Adventures of Robinson Crusoe. Boston [1908]. w.89.

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186. Emerson, Ralph Waldo. Journals. Cambridge, 1909–14. 10 vols.
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187. Guiney, Louise Imogen. Happy Ending. Boston, 1909. w.96.

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195. [Walton, Izaak.] The Compleat Angler. [Cambridge] 1909. w.101.

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a. Trial page, entirely different from final form.
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212. [Dana, John Cotton.] Mr. Walpole's Friends in Boston. [Printed for the author, Newark] 1911. W.114.

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a. Studies. W.112.

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215. [Murdock, Harold.] Notes from a Country Library. The Club of Odd Volumes. Boston, 1911. *Mark.* W.113.
a. Studies and trial pages.
b. Drawing for vignette on page 1.

216. Whittier, John Greenleaf. Whittier Correspondence from the Oak Knoll Collections. 1830–1892. Edited by John Albree. Essex Book and Print Club. Salem, 1911.
Caslon type. 189 copies. 8vo, boards, cloth back.

217. Bradford, William. History of Plymouth Plantation, 1620–1647. The Massachusetts Historical Society. Boston, 1912. H.95.

218. The Club of Odd Volumes. Ye Sette of Odd Volumes. Boston. Constitution and by-laws. *Booklet.*

Caslon type. 16mo, stiff paper covers. Facsimile reprint of first edition.

219. Crothers, Samuel McChord. Humanly Speaking. Boston, 1912. H.97.

220. Lefébure, Ernest. Les Points de France. [The Metropolitan Museum of Art] New York, 1912. W.115.

221. Vincent, Leon H. De Witt Miller. A Biographical Sketch. Boston, 1912. H.96.

222. Livingston, Luther S. Franklin and His Press at Passy. The Grolier Club. New York, 1914. *Mark.* W.116.

a. Trial pages.
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c. A copy on large paper (in sheets).

223. The Club of Odd Volumes. Year Book for 1914. Boston, 1914.

a. Copy in signatures with note by Bruce Rogers '. . . The little drawing on the title is mine.'

224. Ryan [Thomas Fortune]. Mr. Ryan's Collection. [Compiled by Gertrude Barr.] Privately printed. New York, 1914. *Mark.* w.117.

a. Advance copy, with paper cover.

225. Sterne, Laurence. A Political Romance [1759]. An Exact Reprint of the First Edition. Introduction by Wilbur L. Cross. The Club of Odd Volumes. Boston, 1914. *Mark.* w.118.

VARIOUS PRESSES

THE MONTAGUE PRESS, THE MUNDER PRESS, THE UNIVERSITY PRESS IN THE UNITED STATES, 1912–17

226. A Record. [Testimonial to Theodore Marburg. The Munder Press, Baltimore, 1912.] W.119.

227. Schuyler, Montgomery. The Woolworth Building. New York, 1913. (Printed by The Munder-Thomsen Company, Baltimore.)

Goudy Old Style type. Etching and illustrations by Earl Horter. 1000 copies. Narrow folio, cloth.

228. Byrd, William, Esq. Accounts as Solicitor General of the Colonies . . . and Letters Writ to Facetia by Veramour. Printed [at The Munder Press, Baltimore] for Thomas F. Ryan. [New York] 1913. W.120.

a. Studies and trial pages.
b. Drawing for a vignette.

229. Townsend, Horace. Printers Marks: Being a Brief Consideration of Some Marks Used by Printers

in the XV Century. With Special Reference to a XX Century Mark. Bartlett-Orr Press. New York, 1913. H.98.

230. Dinner to Hon. William Howard Taft and Dr. William Henry Welch. Given by Mr. William A. Marburg. The Munder Press, Baltimore, 1914. W.121.

231. Eleven Examples of Recent Typography by Bruce Rogers. [New York] 1915. W.125.
Printed at the University Press, Cambridge (Mass.). Book-pages and title-pages composed by the Riverside, Montague, Munder, and Museum presses.

232. Guérin, Maurice de. The Centaur. Translated by George B. Ives. [The Montague Press, Montague, Mass.] 1915. *Mark.* W.124.
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233. Merritt, Percival. An Account of Descriptive Catalogues of Strawberry Hill and of Strawberry

Hill Sale Catalogues. Printed [at the Montague Press, Montague, Mass.] for the author. Boston, 1915. W.123.

a. Proof of suggested humorous title-page.
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234. [Winship, G.P.] Luther S. Livingston. 1864–1914. Privately printed [at the Montague Press, Montague, Mass.]. Cambridge, 1915. W.122.

235. France, Anatole. Amycus et Célestin. [Printed for H. W. Kent. The Museum Press, New York] 1916. H.99.

a. Trial pages.
b. A copy with cover coloured by hand.

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236. Dürer, Albrecht. Of the Just Shaping of Letters. [Printed at The Mall Press, Hammersmith, England, for] The Grolier Club. New York, 1917. *Mark.* W.126.

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b. A copy printed on vellum, one of three copies.

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237. Cunningham, W. The Common Weal. Six Lectures on Political Philosophy. Cambridge, 1917. W.128.

238. Pollard, Alfred W. Two Brothers: Accounts Rendered. Sidgwick and Jackson. London, 1917. W.127.

239. Babington, Percy L. A Collection of Books about Cats. Cambridge, 1918. *Mark.* W.134.

240. Cambridge University. Visit of the Italian Professors to the University of Cambridge, May 24–27, 1918. Cambridge, 1918. *Booklet.*

Caslon type. 8vo, paper cover.

241. Dent, Mr. Edward, and Miss Gladys Moger. Musical Illustrations of History and Literature. [London] 1918. w.131.

242. James, M[ontague] R[hodes]. Address at the Unveiling of the Roll of Honour of the Cambridge Tipperary Club. 1916. Cambridge [1918]. 4to. w.132.

a. Study.

243. James, M.R. Address at the Unveiling of the Roll of Honour of the Cambridge Tipperary Club. 1916. Cambridge, 1918. 16mo. w.133.

244. On Friendship. Sixteenth century verses. Printed for A.T.Bartholomew and Bruce Rogers. [Cambridge,] 1918. w.129.

a. Studies.
b. Drawing for the paper label.

245. Papworth Hall Tuberculosis Colony, Cambridge, 1918. H,p.56.

a. Drawing for vignette on cover and title-page.

246. Quiller-Couch, Sir Arthur. Studies in Literature. First Series. Cambridge, 1918. W.130.

247. Ballard, Ernest. Days in My Garden. Cambridge, 1919. H.101.

248. Heywood, Robert. A Journey to America in 1834. Printed for the editor. Cambridge, 1919. H.105.

249. Heywood, Robert. A Journey to the Levant in 1845. Privately printed. Cambridge, 1919. W.135.

250. James, M.R. Henry the Sixth. A Reprint of John Blacman's Memoir. Cambridge, 1919. W.136.

251. [Jenkinson, Margaret C.—Compiler]. A Divine Heptalogy. Privately printed. Cambridge, 1919. W.138.

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257. Sorley, Charles. The Letters of Charles Sorley, with a Chapter of Biography. Cambridge, 1919. H.103.

258. Spare Your Good. (London, T.Marshe, ?about 1555). Reprinted from the only known copy. Introduction by E. Gordon Duff. Cambridge, 1919. W.140.

259. Heath, Sir Thomas L. Euclid in Greek. Cambridge, 1920. W.141.

260. [Shakespeare, William.] The Tempest. [The Works of Shakespeare. Edited by Sir Arthur Quiller-Couch and John Dover Wilson.] Cambridge, 1921. W.142.

HARVARD UNIVERSITY PRESS

CAMBRIDGE, MASSACHUSETTS

261. Harvard University Press. Catalogue of the Harvard University Press. Randall Hall. Cambridge, 1920.

Scotch type. 8vo, paper covers.

262. Howe, M.A.DeWolfe, and Others. Memoirs of the Harvard Dead. Cambridge, 1920–24. w.191.

263. Harvard University Press. Catalogue of the Harvard University Press: 1921. [Cambridge.] *Pamphlet.*

Scotch type. 8vo, stiff paper covers.

264. Mayo, Lawrence Shaw. John Wentworth. Governor of New Hampshire, 1767–1775. Cambridge, 1921. w.192.

265. Phoutrides, Aristides E., Benjamin de Casseres, and Paul Shorey. Kostes Palamas. Cambridge [1920]. *Pamphlet prospectus.*

Scotch type. Narrow 24mo, paper cover.

266. The Cemetery at Souain. Privately printed. Cambridge, 1921. w.193.

267. Franklin, Benjamin. The Story of the Whistle. Introduction by Luther S. Livingston. Cambridge, 1922.
Caslon type. 125 copies. 8vo, paper cover.

268. Cutler, Carl Gordon, and Stephen C. Pepper. Modern Color. Cambridge, 1923. w.195.

269. Dunster House Bookshop. Various Books from the Shelves of the Dunster House Bookshop. [Cambridge] 1923.
Caslon type. Narrow 12mo, paper cover.

270. Legouis, Emile. Wordsworth in a New Light. Cambridge, 1923. w.194.

271. Bibliographical Essays. A Tribute to Wilberforce Eames. [Cambridge] 1924. Title-page and vignette designed by Bruce Rogers.
Caslon type. 8vo, boards, gilt top.

272. Blackie, E.M. The Pilgrimage of Robert Langton. Transcribed with an Introduction and Notes. Cambridge, 1924. w.197.

a. Studies and trial pages.
b. Dummy dated 1923.

273. Franklin, Benjamin. Letters to Madame Helvétius and Madame La Freté. Cambridge, 1924.
Caslon type. 125 copies. 8vo, paper cover.

274. Gray, Roland Palmer (Collector). Songs and Ballads of the Maine Lumberjacks. Cambridge, 1924. w.196.

275. Harvard University Press. Books Published by the Harvard University Press. 1924. [Cambridge, 1924.]
Scotch type. 8vo, paper cover.

276. Harvard University Press. Catalogue of the Harvard University Press. [Cambridge] 1924.
Scotch type. 8vo, stiff paper cover.
a. Trial pages.

277. Murdock, Kenneth B. The Portraits of Increase Mather. With some notes on Thomas Johnson, an English Mezzotinter. Printed for William Gwinn Mather. Cleveland, 1924. *Mark.* w.199.

278. Robarts, Henry. A Most Friendly Farewell to

Sir Francis Drake. Transcribed with a short Introduction by E.M.Blackie. Cambridge, 1924. w.198

279. Robinson, Clement, and Divers Others. A Handful of Pleasant Delights (1584). Edited by Hyder E. Rollins. Cambridge, 1924. H.110.

280. Merritt, Percival (Ed.). Piozzi Marginalia. Cambridge, 1925. w.200.

281. The Passports Printed by Benjamin Franklin at His Passy Press. The William L. Clements Library. Ann Arbor [Mich.], 1925. H.120.
    a. Dummy.

282. Warde, Frederic. Bruce Rogers, Designer of Books. With a List of Books Printed under Mr. Rogers's Supervision. Cambridge, 1925.H.121.
    a. Studies and trial pages.
    b. A copy on hand-made paper with extra illustrations.

283. Rollins, Hyder E. (Ed.). A Gorgeous Gallery of Gallant Inventions (1578). Cambridge, 1926. H.126.

284. Tinker, Chauncey Brewster. The Wedgwood

Medallion of Samuel Johnson. A Study in Iconography. Cambridge, 1926. H.124.

a. Studies and trial pages.
b. Dummy.

285. Wendell, Barrett (Trans.). The History of the Translation of the Blessed Martyrs of Christ, Marcellinus and Peter. Cambridge, 1926. H.123.

286. John Barnard and His Associates. John Barnard Associates. Cambridge, 1927. H.136.

287. Benjamin Franklin's Proposals for the Education of Youth in Pennsylvania, 1749. The William L. Clements Library. Ann Arbor [Mich.] 1927. H.135.

288. Livingston, Flora V. Bibliography of the Works of Rudyard Kipling. Edgar H. Wells and Company. New York, 1927. H.133.

a. Studies.
b. A copy on large paper.

289. Sutherland, William, and Richard Pope. Late News of the Excursions and Ravages of the King's Troops on the Nineteenth of April, 1775. Edited

PROGRESSIVE LAYOUTS

FOR

On Dry-Cow Fishing

As Designed By

BRUCE ROGERS

The above design is the original, now first shown, and was redrawn before using.

The sketches above were trials which yielded the row of pollard trees used in the finished book on page 1, here shown in the headband opposite. Pages 4, 5 and 6 are progressive designs for the title page, which resulted in the final arrangement reproduced on page 7. An early state of the opening page of text is shown on page 8.

Collotype reproductions by the Meriden Gravure Company
Insert prepared by the Press of the Woolly Whale

Notes on the Design of

ON DRY-COW FISHING

BY BRUCE ROGERS

IN planning these little decorations for Kipling's amusing fish tale, the color scheme was suggested by my recollections of moon-rises behind the pollard willows along the Cam, in the fens between Cambridge and Ely. One evening a stray red calf ran up and down the bank in the sunset light, bawling for company—an incident depicted elsewhere in a water-color sketch.

When I came to drawing the cow I was puzzled (as Kipling was) to know just what part of her anatomy her "withers" might be. I knew the phrase "unwrung withers," but when applied to a cow it suggested quite different appendages. At length a veterinarian settled the question for me.

In drawing the somewhat (though not much) over-accoutred fisherman I had hoped to catch some likeness to Kipling himself; but I'm afraid it only suggests Groucho Marx in one of his slinking moments.

The various trials of type for the principal line on the title page finally favored Lucian Bernhard's cursive, as having a lininess appropriate to the subject. I remember Bernhard's amusement (or was it exasperation?) at my inverting his *h* and *b* for the sake of the long descenders that his normal *y* and *g* lacked.

ON

DRY-COW FISHING

AS A FINE ART

BY

RUDYARD KIPLING

CLEVELAND
THE ROWFANT CLUB
1924

ON — 9 pt Ital. spaced

— 18 pt Baskerville

DRY-COW FISHING

12 pt Oxford thin spaced

AS A FINE ART

BY — 12 pt Sm. caps spaced

— 9 pt Oxford Ital spaced.

RUDYARD KIPLING

9 pt caps spaced

CLEVELAND

THE ROWFANT CLUB

1925

ON

DRY-COW FISHING

AS A FINE ART

BY

RUDYARD KIPLING

CLEVELAND

THE ROWFANT CLUB

1925

ON

Dry-Cow Fishing

AS A FINE ART

BY

RUDYARD KIPLING

CLEVELAND

THE ROWFANT CLUB

1926

ON

DRY-COW FISHING

AS A FINE ART

It must be

15

by Harold Murdock. Club of Odd Volumes. Boston, 1927. H.134.

290. Tinker, Chauncey Brewster, and Frederic Albert Pottle. A New Portrait of James Boswell. Cambridge, 1927. H.137.

a. Studies and trial pages.

THE PRINTING HOUSE OF WILLIAM EDWIN RUDGE

MOUNT VERNON, NEW YORK

291. Twelve Prints by Contemporary American Artists. Introduction by Carl Zigrosser. E.Weyhe. New York, 1919. *Mark.* w.143.

292. Gay, Walter. Paintings of French Interiors. Edited by A.E.Gallatin. New York, 1920. w.144.

293. The Journal of Madam Knight. With an Introductory Note by George Parker Winship. Small, Maynard & Company. Boston, 1920. *Mark.* w.145.

a. Studies and trial pages.
b. Drawings for vignettes.
c. Revised proof.

294. Moore, Clement C. A Visit from Saint Nicholas. Printed as a holiday remembrance by Bruce Rogers and W.E.Rudge. Mount Vernon, 1920. w.146.

295. Cole, Timothy. Considerations on Engraving. New York, 1921. w.154.

296. The Fiftieth Anniversary of Dr. Max Landsberg as Rabbi of Congregation Berith Kodesh. Rochester, N.Y.,1921. w.153.

297. Freeman, John. The Red Path and The Wounded Bird. Dunster House [Bookshop]. Cambridge, 1921. *Mark.* w.148.
   a. Studies and trial pages.
   b. Dummy.
   c. Layout for label, proof, and finished label.

298. Gallatin, A.E. Modern Fine Printing in America. An Essay. Privately printed. New York, 1921. w.152.

299. Mather, Increase. Several Reasons. [and] Mather, Cotton. Sentiments on the Small Pox Inoculated. [Printed for William Gwinn Mather.] Cleveland, 1921. w.147.
   a. Studies and trial pages.

300. Moore, Clement C. A Visit from St. Nicholas. The Atlantic Monthly Press. Boston, 1921. w.155.

301. A Noble Fragment. Being a Leaf of the Gutenberg Bible, 1450–1455. With a Bibliographical Essay by A. Edward Newton. Printed for Gabriel Wells. New York, 1921. w.156.

302. Slater, John Rothwell. Printing and the Renaissance: A Paper Read before the Fortnightly Club of Rochester. New York, 1921. w.149.

a. Studies and trial pages.
b. Dummy.
c. One of fifty copies printed on handmade paper for Elmer Adler. Green boards.

303. Thoreau, Henry D. Night and Moonlight. Printed for Hubert R. Brown. New York, 1921. w.151.

a. Studies.
b. A copy on Japanese paper with the woodcut printed by Florence Wyman Ivins.

304. White, J.W. A Selection of Books from the Library of the Late John Williams White. Dunster House [Bookshop]. Cambridge, 1921. w.150.

305. Aiken, Conrad. Priapus and the Pool. Dunster House [Bookshop]. Cambridge, 1922. *Mark.* w.157.

a. A copy on hand-made paper.

306. Allen, Hervey. The Bride of Huitzil. James F. Drake, Inc. New York, 1922. w.162.

307. Beatty, John W. The Relation of Art to Nature. New York, 1922. w.163.

308. Coykendall, Frederick (Compiler). Arthur Rackham. A List of Books Illustrated by Him. Introduction by Martin Birnbaum. Privately printed. New York, 1922. *Mark.* w.167.

309. Gallatin, A.E. American Water-colourists. E.P. Dutton & Company. New York, 1922. w.158.

310. Gargaz, Pierre-André. A Project of Universal and Perpetual Peace. Reprinted with an English Version by George Simpson Eddy. New York, 1922. w.159.

311. The Metropolitan Museum of Art. Memorial Exhibition of the Work of Abbott Henderson Thayer. Introduction by Royal Cortissoz. The Metropolitan Museum of Art. New York, 1922. w.164.

312. Norton, the Hon. Mrs. A Plain Letter to the Lord Chancellor on the Infant Custody Bill. . . . With an Introductory Note by Frank Altschul. New York, 1922. *Mark.* w.160.

313. Richards, Charles. Art in Industry. The Macmillan Company. New York, 1922.
Caslon type. 8vo, cloth, gold stamped.
a. Study for title-page.

314. Thomas, Ray Grosvenor. Stained Glass, Its Origin and Application. Privately printed. Mount Vernon, 1922. H.106.

315. [Various Papers on Typography.] Monotype, VOL. 9. NO. 2. Lanston Monotype Machine Company. Philadelphia, 1922. W.166.
a. Studies and trial pages.

316. Walsh, Richard J. Kidd: A Moral Opuscule. New York, 1922. W.161.
a. A copy with orange end papers and with variant label, hand coloured.

317. Wharton, Edith. Ethan Frome. With an Introduction for this Edition. Charles Scribner's Sons. New York, 1922. W.165.
a. Studies and trial pages, not used.

318. Benét, Stephen Vincent. The Ballad of William

Sycamore, 1790–1880. The Brick Row Book Shop. New York, 1923. W.174.

a. Studies and trial pages.

319. [Allen, Hervey.] Christmas Epithalamium. [N.p.] 1923. (Not exhibited. See 343.) W.177.

320. Brooks, Phillips. O Little Town of Bethlehem. Mount Vernon, 1923. H.108.

a. Studies.

321. Carlyle, Thomas. Jocelin of Brakelond. From 'Past and Present.' New York, 1923. W.168.

322. Dowson, Ernest. The Pierrot of the Minute. The Grolier Club. New York, 1923. *Mark.* W.170.

a. Studies and trial pages.
b. Dummy.
c. Original manuscript.
d. Original drawings for illustrations by Aubrey Beardsley.
e. Both states of first edition, London, 1897.

323. Hergesheimer, Joseph. The Presbyterian Child. Alfred A. Knopf. New York, 1923. W.169.

324. Hudson, W.H. Ralph Herne. Alfred A. Knopf. New York, 1923. *Mark.* W.172.

325. Irving, Washington. The Christmas Dinner. From 'The Sketch Book.' Privately printed [for George A. Nelson and others]. New York, 1923. W.175.

326. Lamb, Charles. Dream Children. [Printed for Frank Altschul.] New York, 1923. W.171.

327. Lamb, Charles. New Year's Eve. New York, 1923. W.176.

328. The Metropolitan Museum of Art. The Museum of Art as a Laboratory of Design: Seventh Exhibition of American Industrial Art. The Metropolitan Museum of Art. New York, 1923. H.107.

329. [Private Presses in England, etc.] Monotype, VOL. 9, NO. 6. Lanston Monotype Machine Company. Philadelphia, 1923. W.173.
    a. Studies for title-page.
    b. Original drawings, trial cuttings, and final proofs of the Garamont ornaments designed by Bruce Rogers with annotations.

A

Specimen Book

OF

PROPER PAGE PRO-PORTIONS

&

Type Spacing

Set forth by

BRUCE ROGERS

Together with

OCCASIONAL FRAGMENTS

OF

LETTER PRESS

TO EXEMPLIFY THE SAME

BY

Percival Merritt

B R

BELMONT · MASSACHUSETTS

For fifteen years Mr. Bruce Rogers has designed and supervised the production of the finer books issued from The Riverside Press, Cambridge, by Messrs. Houghton Mifflin Company.

∴ *Leaving their employ on the first of April,* 1911, *Mr. Rogers will thereafter engage in the making of designs, not only for the details of book decoration, viz., covers, title-pages, initials, vignettes, and other page-ornaments, but also for a wider variety of uses, among which may be named book-plates, letter-heads, type-faces, type-ornaments, and fine bindings. He will also undertake larger commissions for the arrangement and supervision of printing.*

∴ *In coöperation with The Riverside Press he will be at liberty to make use of the special types and ornaments collected and designed by him while there, and will be prepared to submit specimens and estimates for privately printed books and the finer grades of printing for publishers and advertisers.*

THE BALLAD OF WILLIAM SYCAMORE

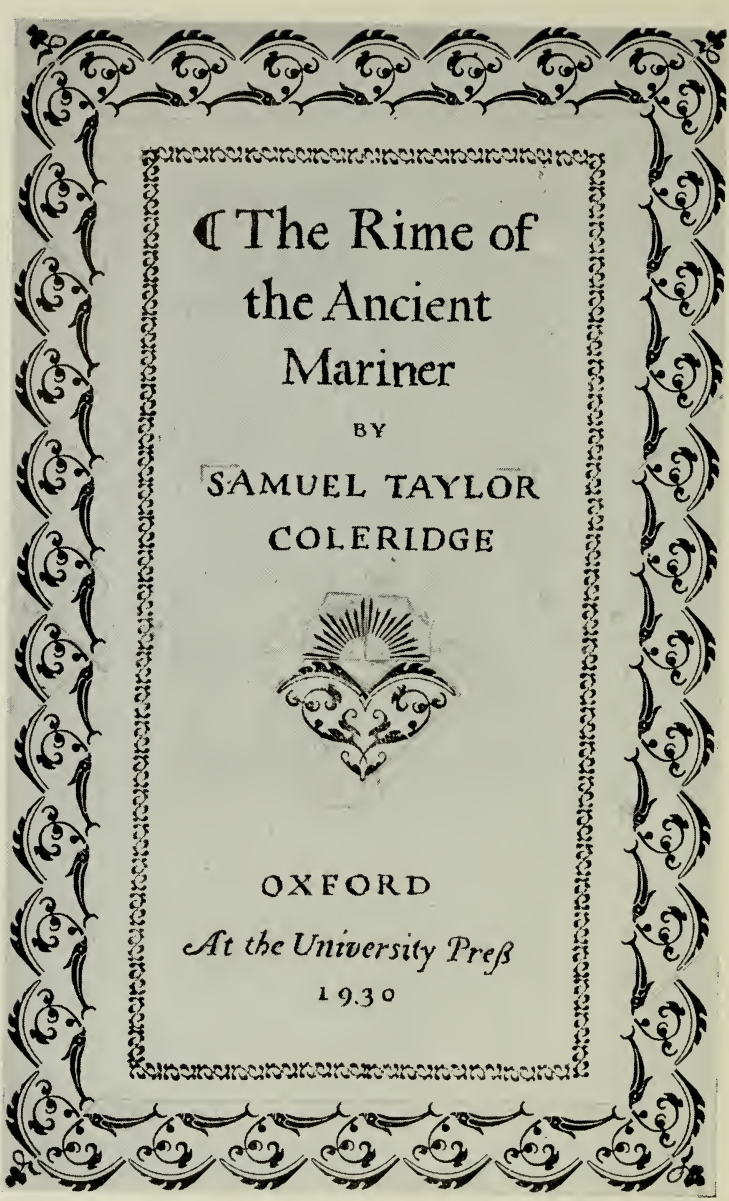
1790—1880 – 18 Guamund

My father he was a mountaineer,
His fist was a knotty hammer.
He was quick on his feet as a running deer,
And he spoke with a Yankee stammer.

My mother she was merry and brave
And so she came to her labor,
With a tall green fir for her doctor grave,
And a stream for her comforting neighbor.

18 Guamund

LAYOUT FOR TEXT PAGE, CATALOGUE NUMBER 318-A



STUDY FOR TITLE PAGE, CATALOGUE NUMBER 377-A

330. Rollins, Hyder E. Cavalier and Puritan Ballads and Broadsides. . . . New York University Press. New York, 1923. H.109.
a. Dummy.

331. Barrie, J.M. George Meredith 1909. New York, 1924. W.179.

332. Dürer, Albrecht. The Construction of Roman Letters. Dunster House [Bookshop]. Cambridge, 1924. *Mark.* W.178.

333. Dibdin, Thomas Frognall. Venetian Printers. [Text of w.184 with Additional Notes by W.M. Ivins and other alterations.] Printed for Bruce Rogers. Mount Vernon, 1924. *Mark.* W.185.

334. Field, Eugene. The Symbol and the Saint. [Printed for George A. Nelson. New York.] Christmas, 1924. W.183.
a. A copy with imprint of William Edwin Rudge.

335. Golden Years. A Sonnet Sequence. [Printed for William R. Castle, Jr., Mount Vernon, 1924.] *Mark.* W.182.

336. Herrick, R. The Star Song. A Carroll to the King. [Mount Vernon] 1924. w.187.

337. Ivins, William M., Jr. A Guide to an Exhibition of the Arts of the Book. The Metropolitan Museum of Art. New York, 1924. w.180.

338. Italian Old Style. A New Type designed by Frederic W. Goudy. Lanston Monotype Machine Co. Philadelphia, 1924. w.184.
a. A copy bound in black cloth stamped in gold.

339. The Metropolitan Museum of Art. Memorial Exhibition of the Works of Julian Alden Weir. Introduction by William A. Coffin. The Metropolitan Museum of Art. New York, 1924. *Mark.* w.186.

340. Morley, John. Edmund Burke. Alfred A. Knopf. New York, 1924. w.181.
a. Studies.

341. Spicer-Simson, Theodore. Men of Letters of the British Isles. Portrait Medallions. Critical Essays by Stuart P. Sherman. New York, 1924. *Mark.* w.188.

342. Adams, Elbridge L. Joseph Conrad: The Man. [and] John Sheridan Zelie. A Burial in Kent. New York, 1925. *Mark.* W.190.

a. Original manuscript.
b. Studies and trial pages.
c. Corrected galley proof.
d. Dummy.
e. Correspondence.

343. Allen, Hervey. Christmas Epithalamium. New York, 1925. Reprint of 319. *Mark.* H.111.

344. Arlen, Michael. The Acting Version of the Green Hat. George H. Doran Company. New York, 1925. *Mark.* H.112.

a. Study for title-page.

345. Moore, T. Sturge. Roderigo of Bivar. New York, 1925. *Mark.* H.113.

a. Studies and trial pages.
b. A copy on hand-made paper.

346. Pierpont Morgan Library. Original Manuscripts and Drawings of English Authors. From The Pierpont Morgan Library. On Exhibition at the New York Public Library. New York, 1925. W.189.

a. A copy on large paper.

347. Putnam, Mrs. William L. XXVIII Sonnets. New York, 1925. H.114.

348. Saunders, Richard West. Skallagrim (Grim the Bald). Privately printed. Mount Vernon, 1925.
a. Studies. H.116.

349. Symons, Arthur. Studies on Modern Painters. New York. 1925. H.117.
a. A copy on Maidstone hand-made paper.

350. Drinkwater, John. Persephone. [New York, 1926.] H.128.
a. Studies and trial pages.

351. Gaines, Charles Kelsey. Echoes of Many Moods. New York, 1926. H.122.

352. The Gospel According to St. Luke. The John Day Company. New York, 1926. H.140.
a. Trial pages.

353. Kipling, Rudyard. On Dry-cow Fishing as a Fine Art. The Rowfant Club. Cleveland [Ohio], 1926.
a. Studies and trial pages. H.129.
b. A special copy composed of proofs pulled on

a hand press by Bruce Rogers before the book was printed.

c. Dummy.

354. Moore, George. Peronnik the Fool. [Mount Vernon] 1926. H.130.

a. Studies and trial pages.

355. Pennell, Joseph. The Glory of New York. Introduction by E.R.Pennell. Mount Vernon, 1926.

a. Studies. H.131.

356. Sargent, George Henry. Amy Lowell, A Mosaic. New York, 1926. H.132.

357. Field, E. Some Love Letters of Eugene Field. Foreword by Thomas B. Lockwood. Privately printed, Buffalo, N.Y., 1927. H.139.

a. Study for title-page.

358. [Progress Follows Service, etc.] Facsimile of a letter from Bruce Rogers and six inserts by him. Monotype. VOL. 21, NO. 72. Lanston Monotype Machine Company. Philadelphia, 1927. PACKET, 9*c*.

a. Numerous studies for cover and inserts.

359. Kenyon, [Sir] Frederic G. Ancient Books and Modern Discoveries. The Caxton Club. Chicago, 1927. *Mark.* H.141.

360. Sassoon, Siegfried. The Heart's Journey. Crosby Gaige. New York, 1927. H.142.
   a. Studies and trial pages.
   b. A copy on green hand-made paper.

361. Tory, Geofroy. Champ Fleury. Translated and annotated by George B. Ives. The Grolier Club. New York, 1927. *Mark.* H.143.
   a. Studies and trial pages.
   b. Dummy.
   c. A copy on large paper.

362. Aldington, Richard (Compiler and Trans.). Fifty Romance Lyric Poems. Crosby Gaige. New York, 1928. H.146.
   a. Studies.
   b. A copy on green paper.

363. Conrad, J. Letters. Joseph Conrad to Richard Curle. Edited with an Introduction and Notes by R[ichard] C[urle]. Crosby Gaige. New York, 1928. H.147.
   a. Study for title-page.
   b. A copy on green paper.

364. Conrad, Joseph. The Sisters. Introduction by Ford Madox Ford. Crosby Gaige. New York, 1928.
a. Studies and trial pages. H.148.
b. Dummy.

365. L'Heure joyeuse. Livre ouvert des souvenirs et des espérances de la Bibliothèque Municipale l'Heure Joyeuse . . . Paris [guest book]. Printed for Mrs. John Lewis Griffiths. Paris, 1928.
Only one copy printed. Bodoni type. Folio.
a. Trial pages.

366. Jones, H.V. Adventures in Americana, 1492–1897. Being a Selection of Books from the Library of Herschel V. Jones. Preface by Dr. Wilberforce Eames. Mount Vernon, 1928. Title-page only by Bruce Rogers. H.145.
a. Studies and trial pages.

367. The Psalms of David in Metre According to the Version Approved by the Church of Scotland. Introduction by William Allan Neilson. Washburn & Thomas. Cambridge, 1928. *Mark.* H.149.
a. Studies and trial pages.

368. Stevenson, Robert Louis. Monmouth, A Tragedy.

Introduction and Some Notes by Charles Vale. New York, 1928. H.150.

369. Wolfe, Humbert. The Silver Cat and Other Poems. The Bowling Green Press. New York, 1928. *Mark.* H.151.

a. Study for title-page and trial page.

370. Boswell, J. Private Papers of James Boswell from Malahide Castle. Prepared by Geoffrey Scott and Frederic A. Pottle. [Mount Vernon, N.Y.] 1929–1930–1931–1932–1933. H.153.

a. Numerous studies and trial pages.

371. Milton, J. The Works of John Milton. Frank Allen Patterson, General Editor. Columbia University Press. New York, 1931. H.156.

372. Shaw, T. E. Letters from T. E. Shaw to Bruce Rogers. Privately printed. Mount Vernon, 1933. H.161.

a. Another copy, inscribed by T.E.Shaw, 'I only wish the originals had been as legible!' and containing a map drawn by T.E.Shaw showing the location of his cottage in Dorset.

b. Galley proof with annotations by T.E.Shaw and Bruce Rogers.

373. More, Sir Thomas. Utopia. Translated by Ralph Robynson. Limited Editions Club. New York, 1934. H.165.

a. Studies.
b. Correspondence.

VARIOUS PRESSES

UNITED STATES AND ENGLAND, 1926–1938

374. Typographic Trivialities: Presentation Volume to Members of the Double Crown Club. London. [Harbor Press, New York] 1926. First page signed by Bruce Rogers. H.125.

a. Study and trial page.

375. Theocritus. The Third Idyll of Theocritus. Translated by Andrew Lang. [The Museum Press] New York, 1928. 'Book made by Bryson Burroughs, Watson Kent, and Bruce Rogers.' H.144.

376. Pollard, Alfred W. The Trained Printer and the Amateur and the Pleasure of Small Books. Monotype Corporation, Ltd., London, 1929. On paper cover: New Series of the Centaur Types of Bruce Rogers and the Arrighi Italics of Frederic Warde. H.152.

a. Original manuscript.
b. Studies and trial pages.
c. Correspondence.

d. A copy bound in buckram, gold stamped.

377. Coleridge, Samuel Taylor. The Rime of the Ancient Mariner. Oxford University Press. London, 1930. H.154.

a. Studies and trial pages.
b. Dummy.
c. Two water-colours by Bruce Rogers (not used).

378. Pollard, Alfred W. Reminiscences of an Amateur Book-builder. Oxford University Press, New York, 1930. (Originally published in The Colophon. A Book Collectors' Quarterly. PART IV. [New York, 1930].)

a. Special copy with Rogers' suggestion for title-page involving the turning of 'L' into 'P,' and letter from author explaining why he cannot use it.

379. Donne, J. A Garland for John Donne, 1631–1931. Edited by Theodore Spencer. Harvard University Press. Cambridge, 1931. H.155.

a. Study and trial pages.

380. Homer. The Odyssey of Homer. [Translated by T. E. Shaw.] Printed and published by Emery

Walker, Wilfred Merton, and Bruce Rogers. London, 1932. H.157.

a. Typescript for Book I.
b. Studies and trial pages.
c. Drawings for medallions.

381. Homer. The Odyssey of Homer. [Translated by T.E.Shaw.] Oxford University Press. New York, 1932. H.159.

382. Champ Rosé: Wherein May Be Discovered the Roman Letters That Were Made by Geofroy Tory, and Printed by Him in His Book Called 'Champ Fleury.' Introductory Note by Bruce Rogers. Peter Pauper Press. New Rochelle, 1933. *Mark.* H.160.

a. A copy with variant paper for the binding.

383. Croxall, Samuel (Trans.). Fables by Aesop and Others. Introduction by Victor Scholderer. [Printed at the Oxford University Press for the] Limited Editions Club. New York, 1933. H.164.

384. Morison, Stanley. Fra Luca de Pacioli of Borgo S. Sepolcro. [Printed at Cambridge University

Press for] The Grolier Club. New York, 1933. *Mark.* H.162.

a. Studies and trial pages.
b. Dummy.
c. A large-paper copy.

385. Superpower Carl. (VOL. III of the Works of Henry Davenport.) Editor's note and frontispiece by Bruce Rogers. Oxford University Press, 1933.

a. Original copy for editor's note.
b. Studies.
c. Dummy.

386. Herrick, Robert. The Poems of Robert Herrick. Humphrey Milford. London, 1935. (Hesperides series.) H.166.

387. Gaskell, Elizabeth C. Cranford. Humphrey Milford. London, 1935. (Hesperides series.) H.167.

388. The Holy Bible. Oxford University Press, 1935. H.169.

a. Studies and trial pages.
b. Drawing for seal.
c. Two plans for the binding; one with eagle in gold on pigskin.
d. Invitation to subscribe to the unique copy presented to the Library of Congress.

e. Broadside: 'This copy of the Oxford Lectern Bible of 1935 . . . was presented to the Library of Congress by Bruce Rogers and his friends.'

f. Study for 'e.'

389. Melville, Herman. Journal Up the Straits, October 11, 1856–May 5, 1857. Edited by Raymond Weaver. [Printed by the Pynson Printers for] *The Colophon*. New York, 1935. H.170.

390. Spinach from Many Gardens. The Typophiles. [New York] 1935. Title-page designed by Bruce Rogers. H.168.

a. Separate.

391. Diggings from Many Ampersandhogs. The Typophiles [New York]. Christmas, 1936. Amalgamating Ampersand, signature, by Bruce Rogers. [An insert.] PACKET,10.

a. Separate.

392. Haas, Irvin. Bruce Rogers: A Bibliography. Hitherto Unrecorded Work, 1889–1925. Complete Work, 1925–1936. With a Letter of Introduction by Beatrice Warde and a Note by Bruce

Rogers. Peter Pauper Press. Mount Vernon, N.Y., 1936. Title-page by Bruce Rogers.

Centaur and Arrighi type. 425 copies, 8vo, cloth, paper label.

393. Peter Piper's Practical Principles of Plain and Perfect Pronunciation. Mergenthaler Linotype Company. Brooklyn, N.Y. [1936].

PACKET,3.

Title-page by Bruce Rogers; type ornaments by T.M.Cleland. Ambling Ampersand, an insert, by Bruce Rogers. Caslon bold type, condensed.

a. Ambling Ampersand, printed on sand-paper.

394. The Grolier Club. [Presentation] To Ruth Shepard Granniss. The Museum Press. New York, 1936. H.P.59.

395. Rogers, Bruce. An Account of the Making of the Oxford Lectern Bible. [Lanston Monotype Machine Company. Philadelphia, 1936.] Printed, with slight variations, in London. PACKET,4.

a. Original typescript.
b. Studies.

396. Shaw, T.E. More Letters from T.E.Shaw to

Bruce Rogers. Privately printed. New York, 1936.
PACKET,2.

Deepdene italic type cast specially with smaller capitals; set by hand. 300 copies. Crown 8vo, cloth.

397. Bookmaking on the Distaff Side. 8vo, boards, cloth back. PACKET,14.

Title-page and dedication page by Bruce Rogers; Caslon italic type.

398. Cather, Willa. The Autograph Edition of the Novels and Stories of Willa Cather. Houghton Mifflin Company. 12 vols. Boston, 1937. *Mark.*
PACKET,7.

Janson type. 8vo, cloth, leather label on back.

a. Studies and trial pages.

399. Gray, T. The Poems of Thomas Gray. Edited by Austin Lane Poole. Humphrey Milford. London, 1937. (Hesperides series.) PACKET,6.

400. William Edwin Rudge. A Brief Account of His Life and Work. P.M. Magazine. VOL. 3, NO. 6. New York, 1937. Title-page by Bruce Rogers.
PACKET,12.

IMPRESSIONS

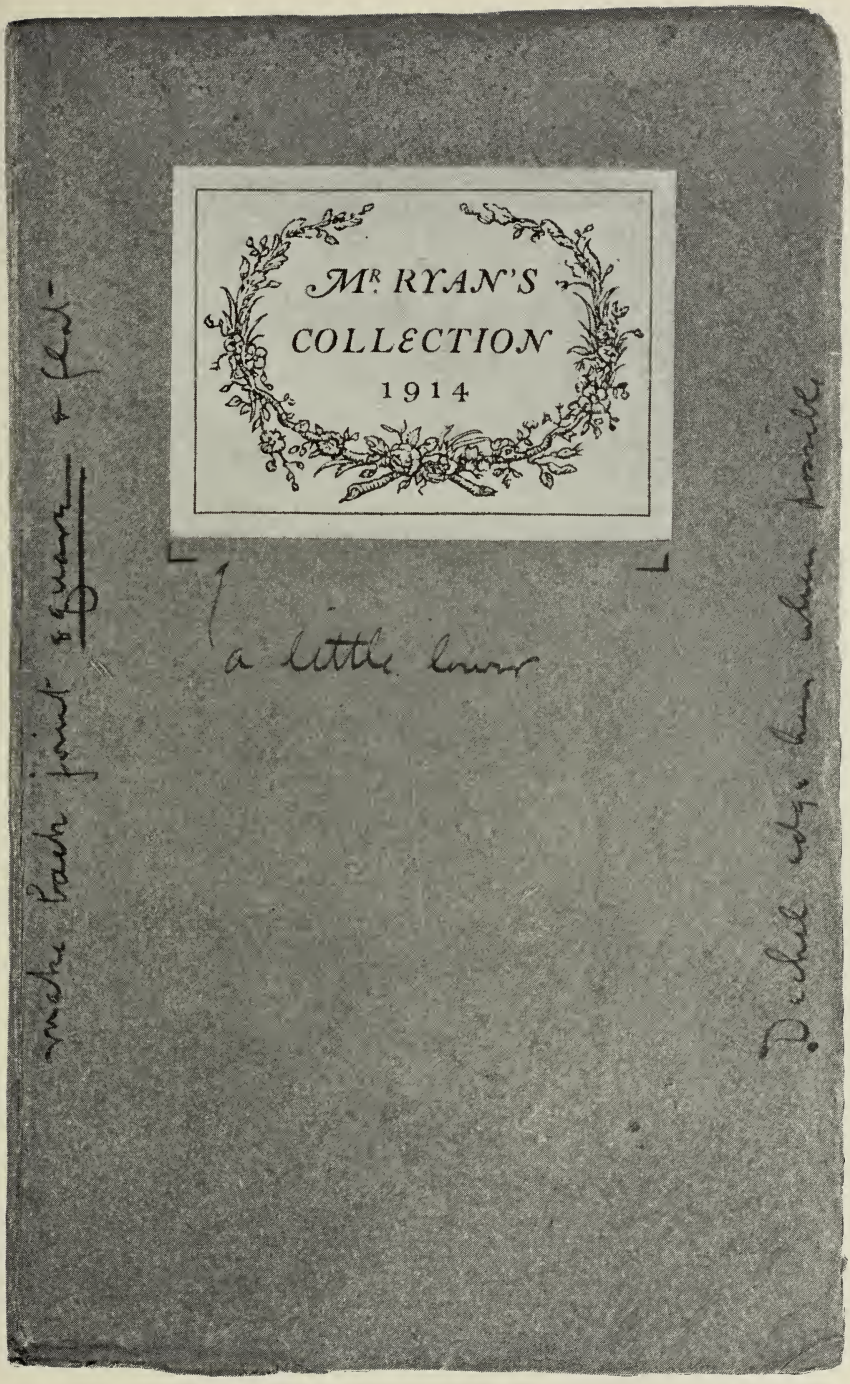
BEING A PAPER READ BY
MARY E STEELE BEFORE
THE PORTFOLIO CLVB
ON THE EVENING OF
THE SIXTEENTH
OF MARCH
M DCCC
XCIII

Now first published by The
Portfolio Club with sundry
pictures by various hands
Indianapolis M DCCC XCIII

TITLE PAGE, CATALOGUE NUMBER 9

THE DOUBLE CROWN CLUB

THE THIRTIETH DINNER · KETTNER'S · 28 MAY 1931



INSTRUCTIONS TO BINDER, CATALOGUE NUMBER 226-A

Private Papers of JAMES BOSWELL

from Malahide Castle

In the Collection of
Ralph Heyward Isham, Esq.

Prepared for the press by
Geoffrey Scott
and now first printed

2

STUDY FOR TITLE PAGE, CATALOGUE NUMBER 370-A

401. The Typophiles Salute Paul Beaujon. [Portfolio.] New York, 1937. Stags and a Few Dears, folder, written and designed by Bruce Rogers. Printed at the Aldus Printers. PACKET,11.

402. White, Gilbert. The Natural History of Selborne. Humphrey Milford. London, 1937. (Hesperides series.) PACKET,5.

403. A Purdue Tribute to David Edward Ross. [Lakeside Press, Chicago] 1938. PACKET,8.
a. Studies.

STUDIES AND DRAWINGS
FOR UNPUBLISHED AND UNIDENTIFIED MATERIAL

404. The Arms of the University and the Colleges at Cambridge. Studies and trial pages. 1925.

405. The Book of Common Prayer. Studies and trial pages, one printed in gold. H.P.57.

406. Book-plate. 'Non res, sed spes erat.'

407. Brigham and McFarlane. Elementary Geography. Study for cover.

408. Cato, Marcus Porcius. De Re Rustica. Trial pages. H.P.55.

409. Conrad, Joseph. The Tremolino. Studies for the title-page and illustrations in colour by Edward A. Wilson. 1933.

410. Dante. The Divine Comedy of Dante Alighieri. The prose translation by Charles Eliot Norton,

with illustrations from designs by Botticelli. Studies and trial pages with proofs of illustrations.

411. Dante. The New Life. Study.

412. Euclid. Elements of Geometry. Studies and trial pages, including many designs for geometric figures on coloured backgrounds.

413. Hardy, Thomas. The Dynasts. Studies.

414. The Life of Saint Eustace, from The Golden Legend, 1483. Study for title-page and medallion in gold. 1919

415. A Life of St. Francis. Drawing for illustration.

416. Newly Devised Version of The Doves [licensed pub.] Bibule. Studies.

417. Ship Model Society, New York. Two drawings for book-plate.

418. Study for a facsimile.

419. Tennyson, Alfred Lord. Lady Clara Vere de Vere. Studies for title-page and illustrated page.

'This book was to have been as snobbish as possible.'

420. Thayer, Schofield. Four drawings for book-plate.

421. Three unpublished designs for Christmas cards.

422. A Valentine, February 14, 1924. Studies for title-page, ornaments, and 'thumb' mark.

423. The University Club. Catalogue of the Collection of Engravings. Studies and trial pages. 1925.

424. Visitors Book of the Printing House of William Edwin Rudge, Mount Vernon, New York. Drawing.

425. Wordsworth, W. The Poems of William Wordsworth. VOL. I. Study for title-page. 1911.

GREETING CARDS

426. HARVARD University [Charles Eliot Norton]. Christmas, 1904. 'And there were in the same country . . .'

427. Mr. and Mrs. Bruce Rogers and Elizabeth, New Year, 1904. Sickle Brook House. With drawing.

428. Bruce Rogers, New Year, 1910.

429. Salutem, 1920.

430. A Merry Xmas, B.R., 1923.

431. Mr. and Mrs. Bruce Rogers. From Montague, The Dyke Mill. Christmas [n.d.]. With drawing.

432. Anne and Bruce Rogers. Holiday Greetings, 1925.

433. Anne and Bruce Rogers. New Year, 1926.

434. Christmas Greetings from Anne and Bruce Rogers, 1928. With photograph of Graysmark's, Sussex.

FOLDER.

435. Punning greeting card from Bruce Rogers to Elmer Adler; similar cards to Walter and Alice Harden and to Edward and Alice Wolf.

436. E[lizabeth] R[ogers], 1903.

437. E.R. 1904.

438. E.R. 1905.

439. Printing House of William Edwin Rudge, Mount Vernon, N.Y.,1926. 'For behold I bring you good tidings. . . .'

440. Gabriel Wells. Life Eternal. Christmas, 1925. H.118.

441. Gabriel Wells. Life Temporal. Christmas, 1926. With two studies. H.127.

442. The American Institute of Graphic Arts. This is one of the Fifty Books of 1923. (First of a series, 1923–38.) With two drawings.

443. The Atlantic Monthly Device.

444. A. T. Bartholomew. With drawing. And also folder composed of plate and quotation.

444a. Brookline [Mass.] High School. James Murray Kay Prize. Proof.

445. The Club of Odd Volumes. With two drawings.

446. Commercial Club. Boston. With drawing.

447. Lester Douglas.

448. Maurice Firuski. Four plates, in various colours.

449. Guy Emerson. Paper label, stamped in gold.

450. Greenwich House, New York. The Ella Sachs Plotz Memorial Library.

451. Anne Lyon Haight.

452. Helena M. Hand. Plate in various colours and drawing for different plate.

453. Frank S. Hatch. In various colours.

454. Hathaway House.

455. Harvard College Library. (21 various labels.)

Collection of books printed by Bruce Rogers given by Paul J. Sachs . . . to commemorate the centenary of Charles Eliot Norton. With study.

Deposited by the Massachusetts State Library.

Division of History, Government and Economics. Tutorial College.

From the Bequest of John Amory Lowell.

From the Bequest of Hugo Reisinger of New York.

From the Bequest of Mrs. Anne E. P. Sever of Boston.

From the Bequest of Samuel Shopleigh.

From the Bequest of Daniel Treadwell.

From the Bequest of John Harvey Treat.

From the Bequest of James Walker.

From the Fund in Memory of
Harry Howard Hill.

From the Fund in Memory of the 20th Massachusetts Regiment of Volunteer Infantry, 1891–5. With drawing and plate.

From the Fund of Charles Minot.

From the J. Huntington Wolcott Fund.

From the Subscription Fund.

The Gift of Archibald Cary Coolidge, PH.D.

The Gift of Harry Nelson Gay.

The Gift of The Overseer's Committee to Visit the Department of English.

In memory of Julian Palmer Welsh.

Special Collection Relating to Harvard University.

Harvard University, Library of the Mineralogical Laboratory.

456. Richard Godolphin Hume Chaloner: 'This book is dedicated by his sisters . . . for use in the Lady Chapel of the Parish Church of St. Michael and All Angels, Melksham, Wilkshire.'

457. W.A.Kittredge.

458. James George Leippert. With drawing.

459. Percival Lowell.

460. Wilfred Merton.

461. George H. Mifflin. Proof.

462. Library of the National League of the Handicraft Societies. Label.

463. The John M. Wing Foundation of the Newberry Library.

464. Mr. J. Clyde Oswald from Bartlett-Orr Press.

465. George Herbert Palmer.

466. Petersham Memorial Library. The Gift of Friends of Francis Henry Lee.

467. Purdue University.
Anna Embree Baker [Rogers] Collection.

468. The Library of the Rhode Island School of Design. Gift in the name of Dr. Radeke.

469. Riverside Press, Cambridge, Mass. Device.

470. B[ruce] R[ogers]. With drawing.

471. The Samuel Sachs & Louisa Sachs Fund.

472. Roger Livingston Scaife [and]
Ethel Bryant Scaife.

473. H.M.Smith, Jr., Richmond, Va.

474. The City Library, Springfield, Mass. This volume was given by Eliza L.W.Stevens in memory of Byam Kerby Stevens.

475. Typographic Library and Museum of the American Type Founders Company. Two sizes.

476. Richard B. Wetherill, M.D. With drawing.

BROADSIDES, FOLDERS, ANNOUNCEMENTS, ETC.

477. Modern Art. Advertising card, 1896.

478. Modern Art. VOL. IV, NO. 1. Holiday number, Jan. 1, 1896. POSTER, printed on red paper.

479. The Riverside Press, Cambridge. Holiday bulletin, 1900. Cover.

480. The Riverside Press. The Department of Special Bookmaking. Article by George French from *The American Printer*, June, 1902. FOLDER.

481. Sir Thomas More. *Utopia.* 1903. Title-page, one of three for insertion in copies of the Chiswick Press edition. With study and trial pages.

482. The Riverside Press. Special Limited Editions. Spring, 1903. FOLDER.

483. The Riverside Press. Special Limited Editions. Spring, 1904. FOLDER.

484. Riverside Press Editions. Autumn, 1904. BOOKLET.

485. H.W.Bell. Menu of dinner given by Harold Wilmerding Bell. December 8, 1906. FOLDER.

486. Harvard University. Cercle français. À Madame Sarah Bernhardt . . . January 26, 1906. BROADSIDE. H.p.55.

487. Houghton Mifflin Company, Boston. Announcement of The Book Room. October–December, 1906. FOLDER.

488. The Riverside Press. Announcement, 1906. FOLDER.

489. Music. March 23, 1906. 151 Commonwealth Avenue, Boston. FOLDER.

490. Riverside Press Editions, 1906. BOOKLET.

491. Ye Stylus Clubbe Play at ye Waysyd Inne. May 27, 1906. Programme. BROADSIDE.

492. Houghton Mifflin Company. Invitation to exhibition of original drawings. New York, December 1 to 24, 1907. FOLDER.

493. The Riverside Press. Spring Circular, 1907. FOLDER.

494. Henry Wadsworth Longfellow. The Hanging of the Crane. Houghton Mifflin Company, Boston, 1907. PROSPECTUS.

495. Houghton Mifflin Company. Announcement of incorporation. 1908. FOLDER.

496. Portsmouth, N.H. Program of the dedication of the Thomas Bailey Aldrich Memorial, Portsmouth, N.H., June 30, 1908. FOLDER.

497. The Riverside Press Spring Announcement, 1908. FOLDER.

498. The Riverside Press. Announcement, Autumn of 1908. BOOKLET.

499. Riverside Press Editions. Autumn, 1909. BOOKLET, two sizes.

500. The Club of Odd Volumes, Boston. Forefathers' Daye Dinner. December 21, 1910. FOLDER.

501. The Club of Odd Volumes. Notices of various meetings. 1910–15.

502. The Club of Odd Volumes. List of Officers, 1911. BROADSIDE.

503. The Club of Odd Volumes. Notice of exhibition, 1911, and ticket for same.

504. Bruce Rogers. Announcement of [B.R.'s] intention to leave the employ of the Riverside Press. April 1, 1911. Belmont, Mass. FOLDER.

505. Houghton Mifflin Company. Invitation to loan exhibition of book bindings. February 28–March 9, 1912. FOLDER.

506. Curtis Publishing Company. Rate Card. January 1, 1913. FOLDER.

507. Peerless Motor Car Company. Announcement of exhibit in the Waldorf-Astoria Hotel, 1913. CARD.

508. Peerless Motor Car Company. Invitation to Exhibit, 1913. FOLDER.

509. The Club of Odd Volumes. List of Officers, 1914. BROADSIDE.

510. W.A.Marburg. Menu of dinner given by W.A. Marburg to William Howard Taft and William Henry Welch. Maryland Club, Baltimore. February 28, 1914. FOLDER.

511. The Club of Odd Volumes. List of Officers, 1915. BROADSIDES, coloured by hand and uncoloured.

512. The Music of Cherubini. 80 Altoona Avenue. May 2, 1915. FOLDER.

513. The Metropolitan Museum of Art, New York. Announcement of the annual meeting of the corporation, 1916. FOLDER.

514. The Metropolitan Museum of Art. Free Admission and Instruction Service to Members of the N.E.A. [Metropolitan Museum Printing Office, New York, 1916.] POSTER. H.p.56.

515. The Metropolitan Museum of Art. Music by Bendix's symphony orchestra, May 25, 1916. BOOKLET. With drawing.

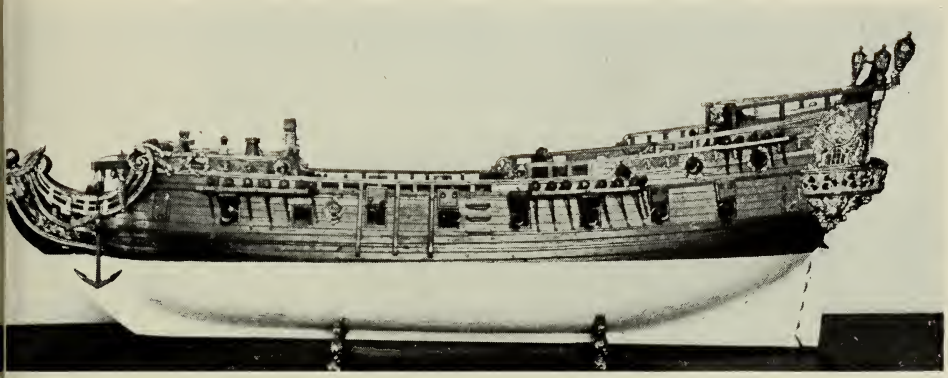
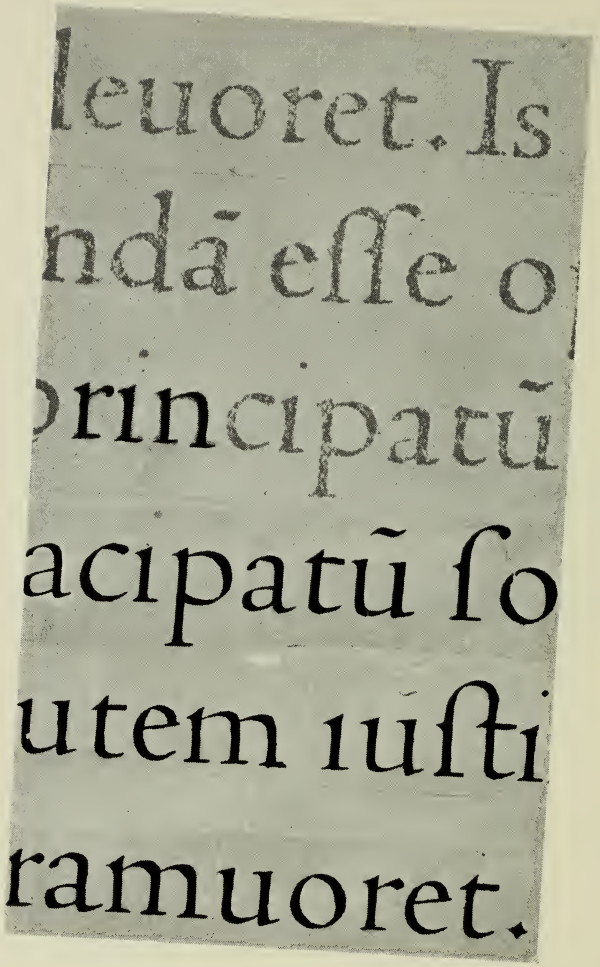


PHOTO BY ROBT. WESSMAN

MODEL OF FRENCH FOURTH-RATE, ABOUT 1695



WORKING DRAWING FOR CENTAUR TYPE

516. The Metropolitan Museum of Art. The Tomb of Per-Nēb . . . A Descriptive Guide. [Metropolitan Museum Printing Office. New York, 1916.] POSTER. H.p.56.

517. The Metropolitan Museum of Art. Programme of Music, February 3, 1916. FOLDER.

518. The Metropolitan Museum of Art. Resolution declaring Henry Walters a benefactor of the Museum, April 17, 1916. FOLDER.

519. The Metropolitan Museum. Resolution of thanks to Edward Stephen Harkness for his gift of the tomb of Per-Nēb, February 3, 1916. FOLDER.

520. The Metropolitan Museum of Art. Announcement of the annual meeting of the corporation, 1917. FOLDER.

521. Cambridgeshire Tuberculosis Colony [Papworth Hall]. To Her Most Gracious Majesty, the Queen. . . . Cambridge [Eng.]. October 26, 1918. BROADSIDE. With drawing for vignette.

522. Cambridge University Press. To the Botany School and to the Exhibit of the Cambridge University Press. NOTICE.

523. Richard Godolphin Hume Chaloner. Memorial. BROADSIDE.

524. Hawks Club, Cambridge [Eng.]. Testimonial to A.Wakeling. June, 1919. BROADSIDE.

525. The Club of Odd Volumes. List of Officers, 1920. BROADSIDE.

526. Architectural League of New York. Notice of exhibition at The Metropolitan Museum of Art, April 1-30, 1921. BROADSIDE.

527. Plymouth, Massachusetts. Resolution of friendship for citizens of Plymouth, England. March 26, 1921. BROADSIDE.

528. The Metropolitan Museum of Art. Membership, 1922. BOOKLET.

529. The Grolier Club, New York. Officers, 1923. BROADSIDE, with device coloured by hand.

530. The Metropolitan Museum of Art. Announcement of exhibition: The Museum of Art as a Laboratory of Design. 1923. BROADSIDE.

531. Strathmore Paper Company, Mittineague, Massachusetts. Responsible Helpfulness. 1923. PAMPHLET.

532. Woman's Home Companion, December, 1923. 'It Came upon the Midnight Clear.' SIGNATURE AND PROOF.

533. The American Institute of Graphic Arts. Resolution of thanks to John Pierpont Morgan for his gift of books and manuscripts to the public, 1924. BROADSIDE, printed in gold with monogram coloured by hand. With drawing of monogram, and proof before monogram. H.p.56.

534. The Grolier Club. Officers, 1924. BROADSIDE, printed in gold with device in blue.

535. The Metropolitan Museum of Art. Menu of the dinner given by the Trustees on the occasion of the opening of the American Wing, 1924. FOLDER.

536. The Metropolitan Museum of Art. Program of exercises on the occasion of the opening of the American Wing, November 10, 1924. FOLDER.

537. The Metropolitan Museum of Art. Resolution of thanks to John Pierpont Morgan for his gift of sculptures, etc., 1924. Border drawn by W.D.Teague. BROADSIDE. With study. H.p.56.

538. Lanston Monotype Machine Company, Philadelphia. Italian Old Style. A new type designed by Frederic W. Goudy. 1924. BROADSIDE.

539. W.E.Rudge. 'In the city of Mount Vernon. . . .' Tribute to William Edwin Rudge [as official delegate to represent the United Typothetae of America at the Paris Exposition, 1925]. FOLDER. The *Pierrot* (322) borders are used, printed in green.

540. W. E. Rudge. Menu of luncheon given by Thomas Nast Fairbanks to William Edwin Rudge, June 9, 1925. FOLDER. With study.

541. John Barnard and His Associates, Cambridge. Admission to membership, 1927. FOLDER.

542. Monotype Corporation, London. Dinner to Frederic W. Goudy, London, June 21, 1929. FOLDER.

543. The Double Crown Club [London]. Menu of dinner, May 28, 1931. FOLDER.

544. Homer. The Odyssey (380, 381). 1932. PROSPECTUS.

545. Harvard College. The President and Fellows of Harvard College. Invitation to three-hundredth anniversary. Cambridge, 1935. FOLDER. With study. H.p.58.

546. Harvard University. Q.B.F.F.Q.S. Commencement program, 1935. PAMPHLET. H.p.58.

547. Harvard University. Master in Business Administration, 1935; Master of Science in Engineering, 1935. DIPLOMAS.

548. The Joseph Conrad. Prospectus of a Voyage in a Sailing Ship. London [1935?]. PAMPHLET. H.p.58.

UNDATED PIECES

549. ADVENT. O Sapientia . . . rex pacificus. FOLDER.

550. American Association of Advertising Agencies. In memory of Ralph Holden. FOLDER.

551. Charles Beck Company, Philadelphia. Is your printer the victim of your mistakes? BROADSIDE.

552. Charles Beck Company. Let your printer do good work. BROADSIDE.

553. Blake & Decker, Inc. Aldus Laid. FOLDER.

554. The Club of Odd Volumes, Boston. Prospectus of The Private Press; A Study . . . by C.R. Ashbee. FOLDER.

555. District of Columbia Paper Manufacturing Company. Designs and typography for cover papers. FOLDER. With study.

556. District of Columbia Paper Manufacturing Company. Designs and typography for cover papers. BROADSIDE.

557. Fathers of the Book, Montague, Mass. LETTERHEAD.

558. Harvard College. Class of 1881. Report of death of Charles Robert Sanger. FOLDER.

559. Harvard College. The President and Fellows of Harvard College to the Regents and the Faculty of The University of Michigan. Greetings. FOLDER.

560. Houghton Mifflin & Company, 4 Park Street, Boston. LETTERHEAD, with device on brown background.

561. Japan Paper Company. Glaslan. FOLDER, with study.

562. Japan Paper Company. Maidstone. FOLDER, with device. H.pp.57–8.

563. George Lyman Kittredge. The Old Farmer and His Almanack. Harvard University Press. Cambridge. PROSPECTUS.

564. The Ladies' Home Journal, Philadelphia. Mr. Bok's Office. LETTERHEAD, with device on grey background.

565. The Monotype Unit System. BROADSIDE, printed on both sides.

566. Programme of music. LEAF.

567. Purdue University. DIPLOMA, with study.

568. The Riverside Press wishes the godmother of Rebecca long life and happiness. CARD.

569. Rochester, N.Y. Memorial Art Gallery. Label: Original Drawings by Louis Maurice Boutet de Monvel. LAYOUT, and finished proof.

570. U.S.A. In Congress July 4, 1776. The unanimous Declaration of the Thirteen United States of America. BROADSIDE.

571. United States of America. Emancipation Proclamation. BROADSIDE. H.p.55.

572. United Typothetae of America. CERTIFICATE of organization, with study.

FACETIAE

573. THE Gum Arabian Nighties. Drawing for humorous title-page addressed to Paul Beaujon.

574. No Ado About Nothing: A 'No' Drama. Unprinted by William Edwin Rudge, Ink. [Mount Vernon] 1925.

575. One leaf on vellum of Albrecht Dürer's Of the Just Shaping of Letters slightly altered and annotated. W.126.

576. Pennell, Joseph. The Adventures of an Illustrator. In Haas (115) by mistake. Bruce Rogers did burlesque title-page and frontispiece which are in the Library of Congress.

577. Portraits of Washington, Illustrated with Elegant Engravings on Steel. Introductory Note by Bruce Rogers. Pynson Printers, New York, 1927. BOOKLET; two variant bindings. H.138.

578. Santa Claus' Bank of Snow. Cheque signed Anne Rogers, Bruce Rogers.

579. The Solley's New Year's Goosefest, 1915. FOLDER.

STUDIES AND DRAWINGS

FOR PRINTED WORK

580. CENTAUR type.
Drawings for letters.
Six photostats, actual size, of the drawings and proofs of the first trial cuttings of Centaur.
Trial pages, annotated.
Zinc pattern.

581. Design for watch case. Original of mark, 586.

582. A group of initials.

583. A group of studies for borders and ornaments.

584. Harvard University Press mark. *Veritas* in shield with garlands.

MARKS USED BY BRUCE ROGERS

585. Winged satyr with sickle and thistle.

586. Winged satyr with sickle and thistle. 'Il tempo passa. Bruce Rogers.'

587. Standing thistle with BR.

588. Thistle in the form of an anchor with BR.

589. Thistle composed with typographic material with BR.

590. Small thistle.

591. Young triton with BR. Study and finished drawing.

592. Suggested posthumous mark. Winged skeleton with bow and arrow; wilted thistle; BR. Proof.

DESIGNS

593. Border for the Metropolitan Museum of Art.

594. Frame for concert program for the Metropolitan Museum of Art. Arranged by Bruce Rogers.

595. Monogram for the Metropolitan Museum of Art. Bruce Rogers' design developed by Edward Edwards.

596. Type ornaments for the Metropolitan Museum of Art.

597. Montaigne type.
Typefounders' proofs.
Trial pages.

598. The Somerset Club [Boston]. Seal.

See also under Books and Pamphlets

DESIGNS FOR BOOKBINDERS' TOOLS AND BOOK COVERS

599. Designs for twenty-six tools (Pan, Cupid, mermaid, warrior's head, etc.) stamped in gold on piece of brown morocco.

600. Warren, Edward Perry. The Prince Who Did Not Exist. [Printed by D. B. Updike, Boston, 1900.] Leather binding, blind tooled, in diaper pattern, using most of the designs in 599.

601. S[tevenson], R.L. Pan's Pipes (203). Design for binding, using most of the designs of 599 within ovals; one design (peacock) added.

602. Merritt, Percival. An Account of Descriptive Catalogues of Strawberry Hill . . . (233). Tooled binding in Levant morocco, Roger Payne style.
   a. Design for above, using several tools of 599.
   b. Details of above.

603. The Holy Bible (388). Trial drawing for binding.

604. Stein, Evaleen. Ode Read before the Parlor Club, September 21, 1894. Lafayette, Ind., 1894. Cover.

605. Bell, Lilian. A Little Sister to the Wilderness. Stone & Kimball, Chicago, 1895. Cover.

606. Halévy, Ludovic. The Abbé Constantin. T.Y.Crowell & Co., New York [189?]. Cover.

607. Krasinska, F. The Journal of Countess Francois Krasinska. Trans. by Kasimir Dziekonska. A.C.McClurg & Co., Chicago, 1895. Cover.

608. New, Catherine McLaen. A Woman Reigns. Bowen Merrill & Co., Indianapolis, 1895. Cover.

609. Parker, Gilbert. When Valmond Came to Pontiac. Stone & Kimball, Chicago, 1895. Cover.

610. Peattie, E.W. A Mountain Woman. Way & Williams, Chicago, 1896. Cover.

611. Sheldon, George. The Little Brown House on the Albany Road. Published by the author, Deerfield [Mass.], 1915. Printed at The Montague Press. Cover.

612. Memorabilia. Design for binding, with thistle in diaper pattern.

613. The Story of Helen Woodley. Study for binding.

614. Study for binding. Design of branches and leaves similar to that used on the title-page of R.B. Gruelle, Notes: Critical and Biographical (13).

SKETCHES

IN BLACK AND WHITE

615. Houseboat on the Kankakee, Indiana. About 1889.

616. Grand Avenue, Milwaukee, Wisconsin. Signed A.B.ROGERS, October, 1890.

617. Country Road.

618. Botanical drawing. Signed A.B.ROGERS, March, 1890.

619. University Building. Signed A.B.ROGERS, October, 1890.

620. Fishing Boats. Signed A.B.ROGERS, 1890.

621. Entrance to Crown Hill, Indianapolis. Signed BRUCE ROGERS, June 20, 1893.

622. State Capitol, Indiana. Signed BRUCE ROGERS. From a photograph.

623. Public Building. Signed BRUCE ROGERS. For Indiana Illustrating Company, Indianapolis.

PHOTO BY MELBERT CARY, JR.

OCTOBER HOUSE, NEW FAIRFIELD, CONN.

AUGUST 1938

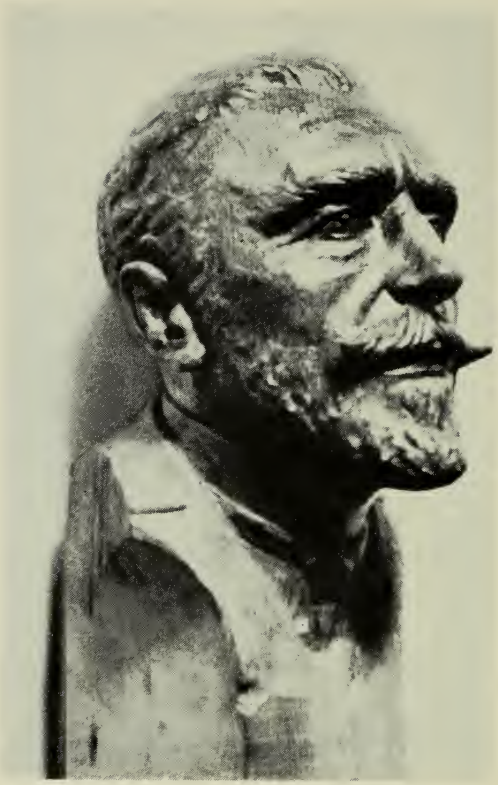


PHOTO BY CHAS. E. PONT

FIGUREHEAD "JOSEPH CONRAD"

624. Two early drawings. Indiana.

625. The Old Art Museum, Boston.

626. Two drawings for etchings and two etchings. Annisquam [Mass.]. Various scenes.

627. Ralph Waldo Emerson. Signed A.B.ROGERS.

628. Washington Irving. Signed A.B.R.

629. Skyline of New York.

630. Daneway House [the house of Sir Emery Walker, England]. Photomontage.

631. Painswick [England].

632. Watson Kent at Painswick. August, 1932.

633. Skyscrapers under the East Hill, Hastings [England]. August, 1932.

634. Two sketches of ships.

SKETCHES

IN OIL AND IN WATER-COLOUR

Indiana

635. Near Stockwell, Indiana, about 1890.
636. At Peters' Mill on the Wild Cat.
637. In the Garden, Lafayette, Indiana.
638. Vinton's Woods, Lafayette, 1890.

Montague, Massachusetts

639. The Amphitheater.
640. Autumn Haze on the Sawmill River.
641. Autumn Hills.
642. The Connecticut River.
643. Country Road.
644. From the Dyke Mill.
645. Haystack, from Dry Hill.
646. Hilltop (two sketches).
647. Lumber Piles.
648. Main Street, from the Inn.
649. Montague from the West.
650. Moonrise over Montague.
651. Sugar Maples behind Solley's Barn.

Long Island, New York

652. Cabbage Patch near Greenport.
653. Scalloping near Greenport.
654. Mattituck Inlet.
655. Eastern, near Southold.
656. The Red Cottage, Peconic.
657. Mouth of Peconic Creek.
658. The Great Oak, Peconic.

Nashawena (Elizabeth Islands), Massachusetts

659. Bathing Beach.
660. Breakup of a Storm.
661. The Dried-up Pond.
662. Fog over Gay Head and the Bathing Beach.
663. Freshwater Pond.
664. From the Veranda.
665. Gay Head, from Nashawena.
666. On the Beach.
667. Pastures.
668. Pasque, from Nashawena.
669. Pasque, Naushon, and the Vineyard, from Nashawena.
670. Buzzard's Bay.
671. The Lepers' Island, Buzzard's Bay.
672. Cliffs, Martha's Vineyard.
673. Martha's Vineyard, from Nashawena.

674. On the Beach at Martha's Vineyard (Bryson Burroughs sketching).

Europe

675. A Church, Venice, Italy.
676. The Clock, Venice.
677. Danieli's, Venice.
678. Little Canal, Venice.
679. San Giorgio, Venice.
680. The Mediterranean, from Portofino Vetta.
681. Locarno, Switzerland.
682. Twelve sketches near Locarno.
683. The Fens, Cambridgeshire, England (five sketches).
684. A Lock in the Fens.
685. Old Drainage Gate in the Fens.
686. Old Pumping Station in the Fens.
687. Near Cambridge.
688. Old Chalk Pit, near Cambridge.
689. Old Mill near Cambridge.
690. On the Cam, below Cambridge.
691. The Roman Road, near Cambridge.
692. A Village near Cambridge.
693. Village of Waterbeach, near Cambridge.
694. 'The Green Man,' Waterbeach.
695. The Beach, Eastbourne, England.
696. The Beach, Hastings, England.

697. From the Top of Beachy Head, Sussex, England.
698. Sheepfold, Sussex.
699. The South Downs (four sketches).
700. Windmill near Winchelsea.
701. The Dome of the British Museum Reading Room.
702. Sweden, from Denmark.

. . . . .

New York and Connecticut

703. At Goudy's, Deepdene, Marlborough, New York.
704. Near North Salem, Connecticut.
705. Near Ridgefield, Connecticut.
706. View Eastward from October House,
New Fairfield, Connecticut, 1935.

MISCELLANEOUS

707. Elizabethan Club, New Haven. Design for lettering of a bronze tablet.

708. The Metropolitan Museum of Art, New York. American Wing presented by Robert W. and Emily J. De Forest. Design in typography for commemorative tablet in bronze. 1924.

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